VISIT…

ARTIST TRANSCRIPTIONS®
BASS

THE RON CARTER COLLECTION

Lead Sheets and Note-for-Note Solo Transcriptions to 19 Songs, Including EIGHT, BLUES FOR D.P., FIRST TRIP and LITTLE WALTZ

"...the most original, prolific, and influential bassist in jazz, whose career has spanned an entire generation of modern music."

—THE WASHINGTON POST

HAL•LEONARD®

ARTIST TRANSCRIPTIONS®

BASS

Transcribed by
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THE RON CARTER COLLECTION

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HAL•LEONARD® CORPORATION
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THE RON CARTER COLLECTION

CONTENTS

4 RON CARTER

7 DISCOGRAPHY

8 Blues for D.P.

12 Blues for Two

15 Bottoms Up

17 Doom

19 Eight

22 Einbahnstrasse

25 Fill in the Blank Spaces

30 First Trip

33 For Toddlers Only

36 Fragile

39 Last Resort

42 Little Waltz

45 Nearly

53 New Waltz

51 No Flowers Please

48 One Bass Rag

59 Tail Feathers

55 Tear Drop

62 Third Plane

RON CARTER

"...his music embodies all the qualities that make jazz an enduring, vital art form."

STEREO REVIEW

BASSIST

Walk or wander into the world of jazz. Ron Carter is there. His reputation in the music world is peerless. He more than capably accompanies any player or group and, without breaking stride, performs with stunning virtuosity as a soloist. His work is technically rich in detail, pure of sound. Carter's long list of accolades as a performer is unprecedented; he may be the most popular bassist around.

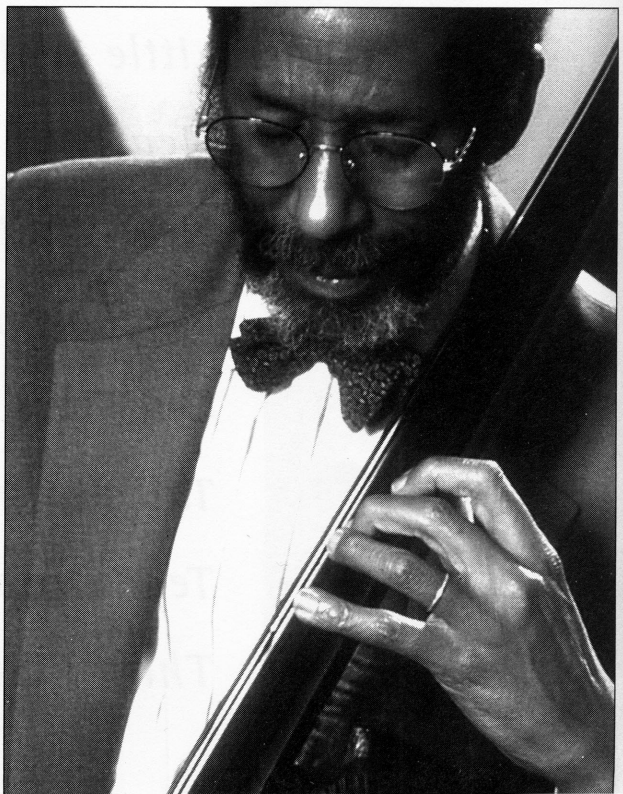
A lean six feet four inches and a mixture of pride and courtliness, Ron displays an elegant calm onstage as well as off. He has created music with consummate skill for more than forty years, apparently without rumpling his tasteful suits or raising a serious sweat. In the early 1960s, he performed throughout the United States in nightclubs and concert halls with Eric Dolphy, Jaki Byard, and Wes Montgomery, then toured Europe with Cannonball Adderley. He was a member of Miles Davis's now classic quintet from 1963 to 1968, along with Herbie Hancock, Tony Williams, and Wayne Shorter.

Ron was among the few bassists who continued to play acoustic bass when many turned to electric bass. "It was a conscious choice," he says. "I felt a responsibility to present a musical alternative to the popular electronic sound."

One of Carter's chief accomplishments is creating bass lines so harmonically and rhythmically rich that soloists have to respond to his challenge. As he puts it: "A good bassist determines the direction of any band." Often Carter uses gonglike tones and glissandos in his work. Once his trademark, these ringing notes now have become part of every modern bassist's arsenal. In fact, when he plays, it's like a history lesson in ... bass.

When he first thought of forming his own group, Ron was presented with an age-old problem: the bassist as leader of a group and the bass as a leading melodic instrument.

Ron found a solution in the piccolo bass, an instrument one-half the size of a full-size (4/4) bass. He tuned the instrument to bring out an unusual sound quality that stands out in an ensemble. Backed by a quartet of piano, drums, percussion, and an additional bass, this puts Ron out front and creates one of the most distinctive and unique jazz formations ever heard.



COMPOSER ARRANGER AUTHOR

Ron Carter won a Grammy award in 1988 for the instrumental composition, "Call Sheet Blues," from the movie *'Round Midnight* and in 1994 a Grammy award for the Best Jazz Record of the Year, *A Tribute to Miles*. He scored and arranged music for a number of other films, including *Beatrice*, directed by Ola Balugun; and television movies "Exit Ten," starring Peter Weller; and "A Gathering of Old Men," starring Richard Widmark and Louis Gossett Jr.

He is author of *Building a Jazz Bass Line*, a series of books on playing jazz bass; *Ron Carter Comprehensive Bass Method*, for classical bass studies; *Ron Carter Bass Lines*; and *The Music of Ron Carter*, which contains 140 of his published and recorded compositions.

RECORDING ARTIST

Ron Carter's solo bass recording of the Bach Cello Suites on compact disc was certified Gold in 1988.

With more than 2,100 albums to his credit, Carter may well be the most recorded bassist in jazz. He is equally successful as a leader and a supportive collaborator, anchoring extraordinary and varied sessions with commanding technique and impeccable taste. He has recorded with many of the greatest names in music: Oliver Nelson, Tommy Flanagan, Gil Scott-Heron, Gil Evans, Lena Horn, James Brown, Coleman Hawkins, Bill Evans, Carlos Santana, Aretha Franklin, Sonny Rollins, Paul Simon, Janis Ian, Bette Midler, Benny Goodman, George Benson, B.B. King, Eric Gale, Johnny Hodges, Antonio Carlos Jobim, The Kronos Quartet, Dexter Gordon, and Helen Merrill.

His many awards include citations by the Japan All-Star Jazz Poll and the *Swing Journal* Readers Poll. He was voted Outstanding Bassist of the Decade by the *Detroit News* and Jazz Bassist of the Year by *Downbeat* magazine. Ron was also named Most Valuable Player, Acoustic Bass, by the National Academy of Recording Arts and Sciences.

EDUCATOR & SPOKESMAN

Carter earned a bachelor of music degree from the Eastman School of Music and a master's degree in double bass from the Manhattan School of Music, where he later returned to teach. He has lectured, conducted, and performed at clinics, instructed jazz ensembles, and has taught the business of music at Wisconsin, Connecticut, Indiana, North Carolina, Rutgers, and Howard universities, among others, as well as the Harlem School for the Arts. He is currently Distinguished Professor of Music at the City College of New York.

"Education has always served to increase my awareness," says Carter. "Teaching helps me better understand what it is that I do. The students walk away with the history of string bass; they become more cognizant of jazz

history. Also, their questions—about music publishing, copyright laws, and recording contracts—are answered firsthand."

Ron Carter has performed with the Black Composers Orchestra, the New World Symphony Orchestra, the Rochester Philharmonia, and the Brooklyn Philharmonic. He also serves on the advisory board of the Jazz Musicians Association and is on the board of directors of the Harlem Jazz Music Center in New York City.

"Ron Carter is living proof that integrity and clarity of artistic vision are alive and well in ... jazz."

John Snyder, Em Arc

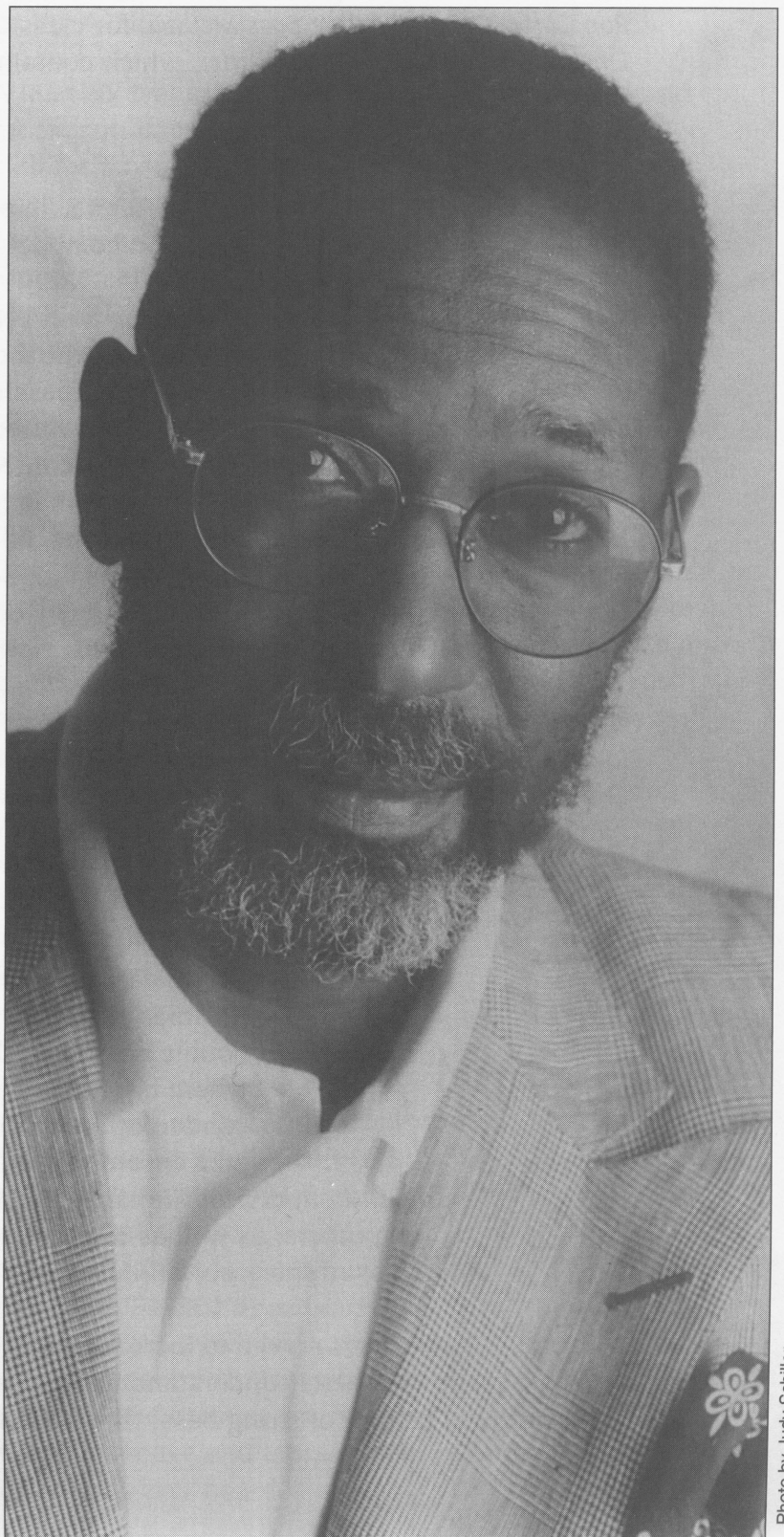


Photo by Judy Schiller

THE FOLLOWING IS A SMALL SELECTION OF THE MORE THAN 2,100 RECORDINGS BY RON CARTER.

RON CARTER
SELECTED DISCOGRAPHY

as Leader
ALL BLUE—*CTI 6037*
BLUES FARM—*CTI 6027*
SPANISH BLUE—*CTI-6051*
YELLOW AND GREEN—*CTI 6064*
PASTELS—*Milestone 9073*
PICCOLO—*Milestone 55004*
PEG LEG—*Milestone 9082*
A SONG FOR YOU—*Milestone 9086*
PICK 'EM—*Milestone 9092*
PARADE—*Milestone 9088*
NEW YORK SLICK—*Milestone 9096*
PATRAO—*Milestone 9099*
ALONE TOGETHER—*Milestone 90459*
PARFAIT—*Milestone 9107*
SUPER STRINGS—*Milestone 9100*
THE MAN WITH THE BASS—*Milestone/JVC 28068*
1 + 3—*JVC 6317*
THIRD PLANE—*JVC 6241*
WHERE—*New Jazz 8265*
LIVE AT VILLAGE WEST—*Concord Jazz 23*
TELEPHONE—*Concord Jazz 270*
UPTOWN CONVERSATION—*Embryo 521*
ANYTHING GOES—*Kudu 25S1*
CARNAVAL—*Galaxy 5144*
EMPIRE JAZZ—*RSO 3085*
HEART & SOUL—*Timeless158*
ETUDES—*Elektra/Musician 60214*
RON CARTER PLAYS BACH—*Philips Phonogram 28PJ-12*
THE PUZZLE—*SMS SH28-5001*
VERY WELL—*Deep Moat 28MJ-3571*
ALL ALONE—*EmArcy 20PJ-10159*

with Miles Davis
MY FUNNY VALENTINE—*Columbia 9106*
MILES IN THE SKY—*Columbia 9628*
FILLES DE KILIMANJARO—*Columbia 9750*
FOUR AND MORE—*Columbia 2453*
COOKIN' AT THE PLUGGED NICKEL—*Columbia 40645*
SEVEN STEPS TO HEAVEN—*Columbia 8851*
ESP—*Columbia 2350*
MILES SMILES—*Columbia 9401*
SORCERER—*Columbia 9532*

with McCoy Tyner
ATLANTIS—*Milestone 55002*
HORIZON—*Milestone 9094*
THE GREETING—*Milestone 9085*
TOGETHER—*Milestone 9087*
PASSION DANCE—*Milestone 9091*
SUPER TRIOS—*Milestone 55003*
TRIDENT—*Milestone 9063*

with Stanley Turrentine
EVERYBODY COME ON OUT—*Fantasy 9508*
WEST SIDE HIGHWAY—*Fantasy 9548*
CHERRY—*CTI 6017*
SUGAR—*CTI 6005*
DON'T MESS WITH MISTER T.—*CTI 6030*

with Freddie Hubbard
SKY DIVE—*CTI 6018*
FIRST LIGHT—*CTI 6013*
STRAIGHT LIFE—*CTI 6007*
SPLASH—*Fantasy 9610*
WINDJAMMER—*CBS 34166*

with Milt Jackson
SUNFLOWER—*CTI 6024*
OLINGA—*CTI 6046*
OPUS DE FUNK—*Prestige 24048*
INV ITATION—*Riverside 446*

with Aretha Franklin
SOUL '69—*Atlantic 8218*

with Roberta Flack
KILLING ME SOFTLY—*Atlantic 7271*
FIRST TAKE—*Atlantic 8230*

with Art Farmer
MAIDEN VOYAGE—*Interface 7073*

with Stan Getz
SWEET RAIN—*Verve 8693*

with Coleman Hawkins
THE HAWK RELAXES—*Prestige 15*
NIGHT HAWK—*Prestige 2016*

with Joe Henderson
THE KICKER—*Milestone 9008*
TETRAGON—*Milestone 9017*
BLACK MIRACLE—*Milestone 9066*
THE ELEMENTS—*Milestone 9053*
MODE FOR JOE—*Blue Note 84227*

with Horace Silver
SILVER AND WOOD—*Blue Note 581*
SILVER AND VOICES—*Blue Note 708*
SILVER AND PERCUSSION—*Blue Note 853*
SILVER AND STRINGS—*Blue Note 1033*

with The Great Jazz Trio
AT THE VILLAGE VANGUARD Volume 1—*East Wind 8053*
AT THE VILLAGE VANGUARD Volume 2—*East Wind 8055*

with Wayne Shorter
SPEAK NO EVIL—*Blue Note 84194*
SCHIZOPHRENIA—*Blue Note 84297*
THE ALL SEEING EYE—*Blue Note 84219*

with Hubert Laws
AFRO CLASSIC—*CTI 6006*
THE RITE OF SPRING—*CTI 6012*
IN THE BEGINNING—*CTI 1098*
THEN THERE WAS LIGHT—*CTI 6066*

with Michel Legrand
TWENTY SONGS OF THE CENTURY—*Bell 4200*
MICHEL AND COMPANY—*Gryphon 768*
LIVE AT JIMMY'S—*RCA 10850*

with Kenny Burrell
A GENERATION AGO TODAY—*Verve 8656*
BLUES—THE COMMON GROUND—*Verve 8746*
GOD BLESS THE CHILD—*CTI 6011*
BLUESIN' AROUND—*CBS 38507*
NIGHT SONGS—*Verve 8751*

with Red Garland
RED ALERT—*Galaxy 5109*
CROSSINGS—*Galaxy 5106*
SO LONG BLUES—*Galaxy 5149*

with Chet Baker
CARNEGIE HALL CONCERT Volume 1—*CTI 6054*
CARNEGIE HALL CONCERT Volume 2—*CTI 6055*

with Jim Hall
LIVE AT VILLAGE WEST—*Concord Jazz 245*
TELEPHONE—*Concord Jazz 270*

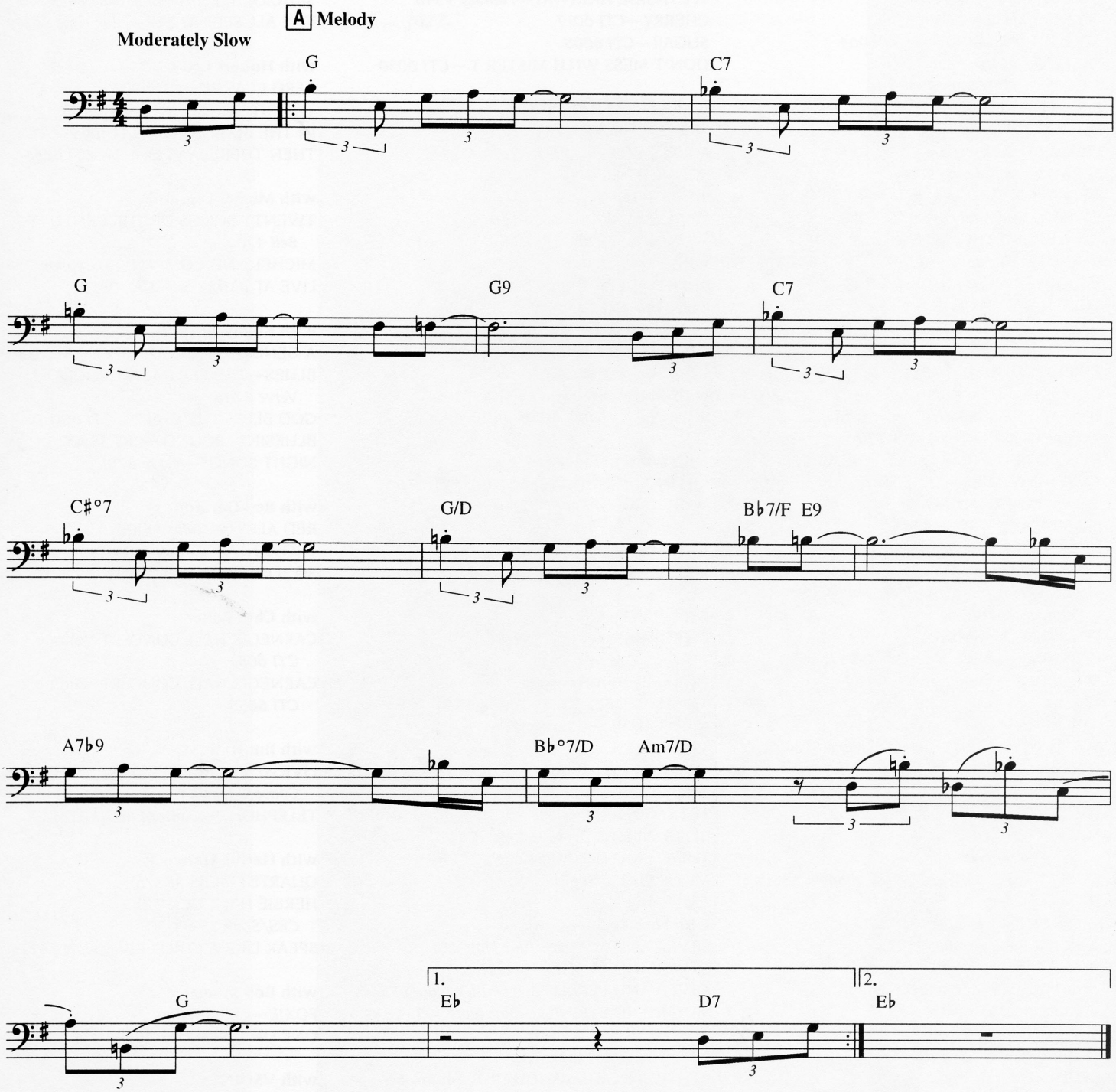
with Herbie Hancock
QUARTET—*CBS 38275*
HERBIE HANCOCK TRIO—*CBS/Sony 25APG50*
SPEAK LIKE A CHILD—*Blue Note 84279*

with Bob James
FOXIE—*CBS 38801*
ONE ON ONE—*CBS 36241*

with VSOP
THE QUINTET—*CBS/Sony 40AP 798-9*
LIVE UNDER THE SKY—*CBS/Sony 40AP 1037-8*

Blues for D.P.

Written by Ron Carter



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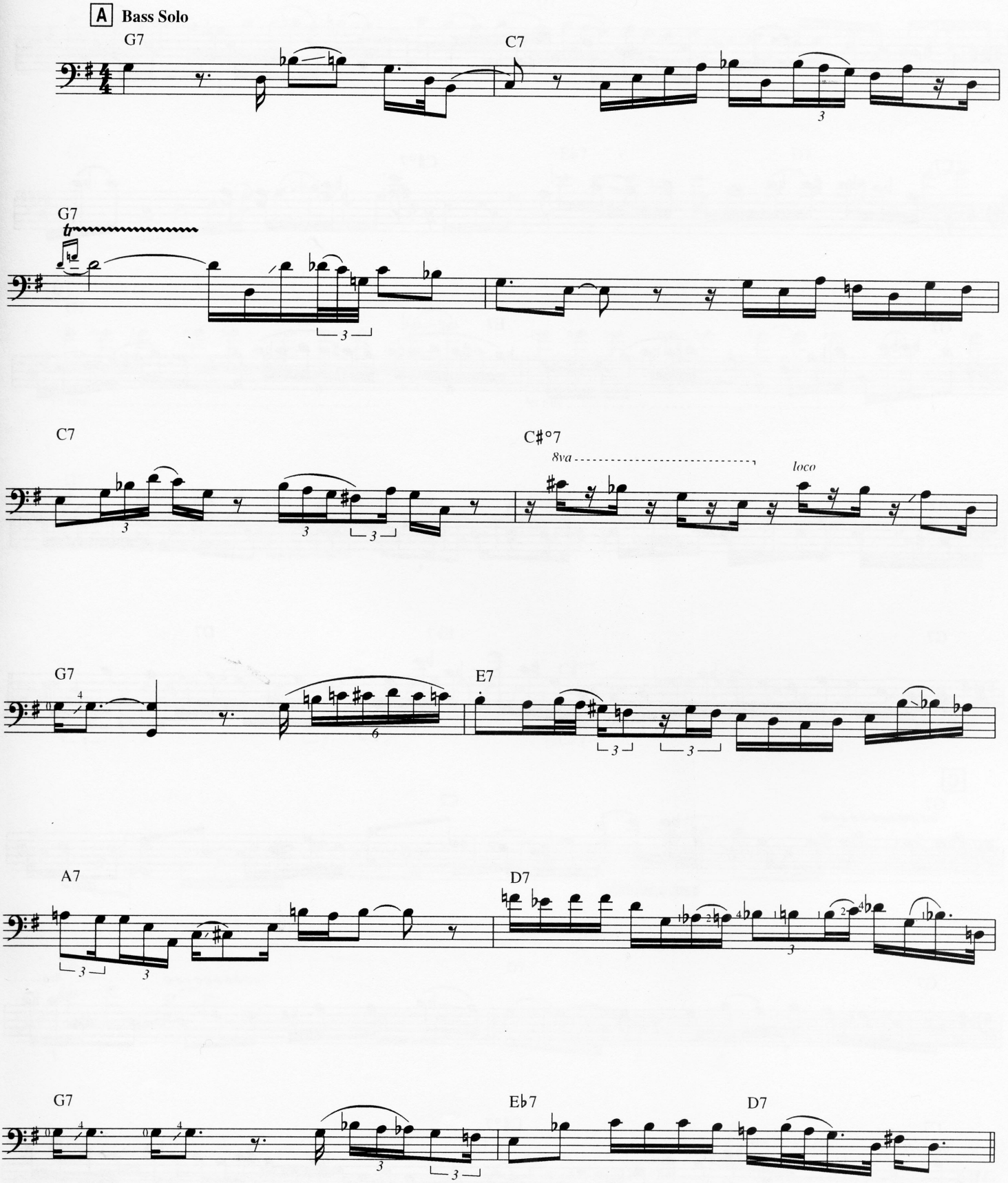
Blues for D.P.

Written by Ron Carter



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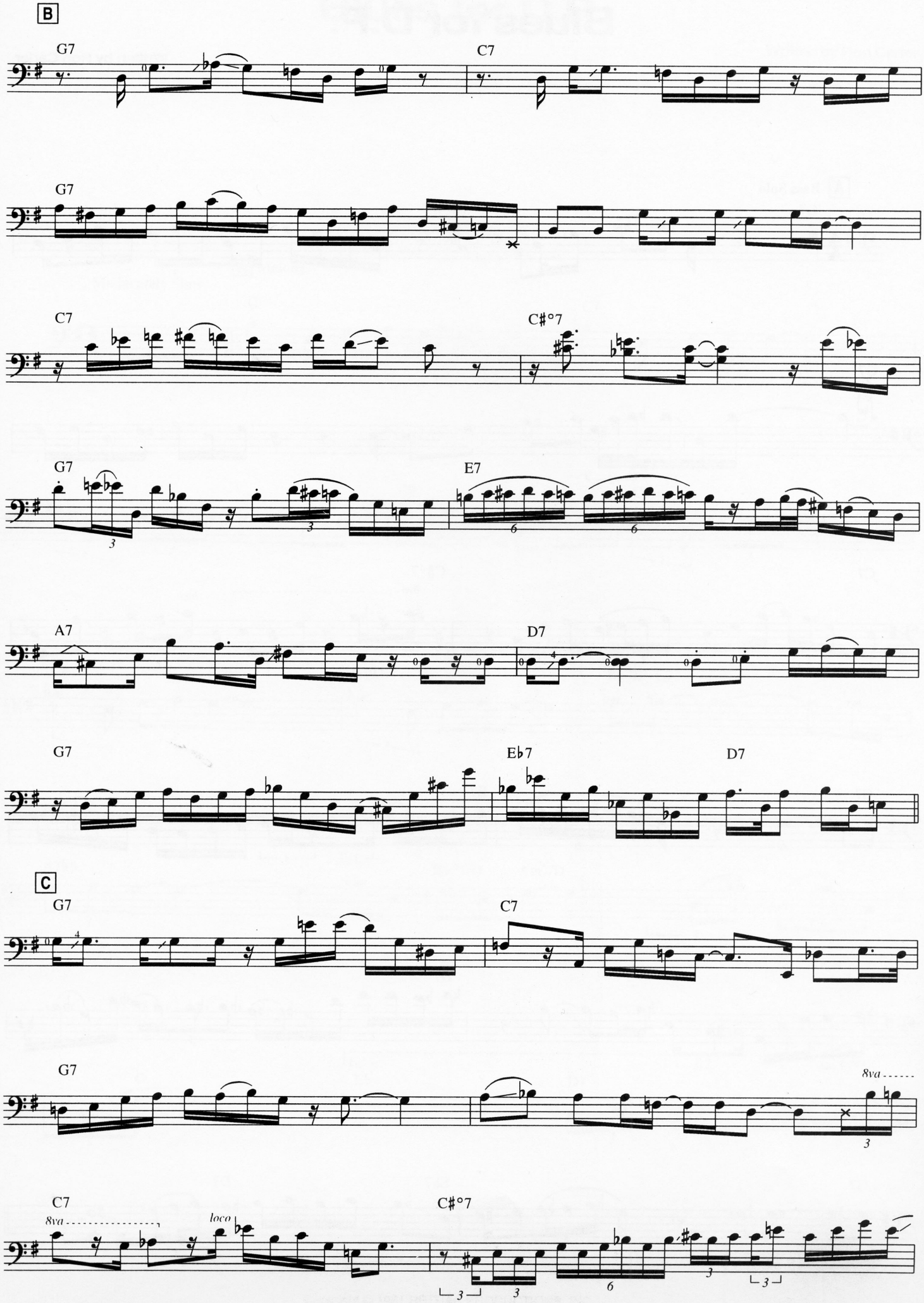
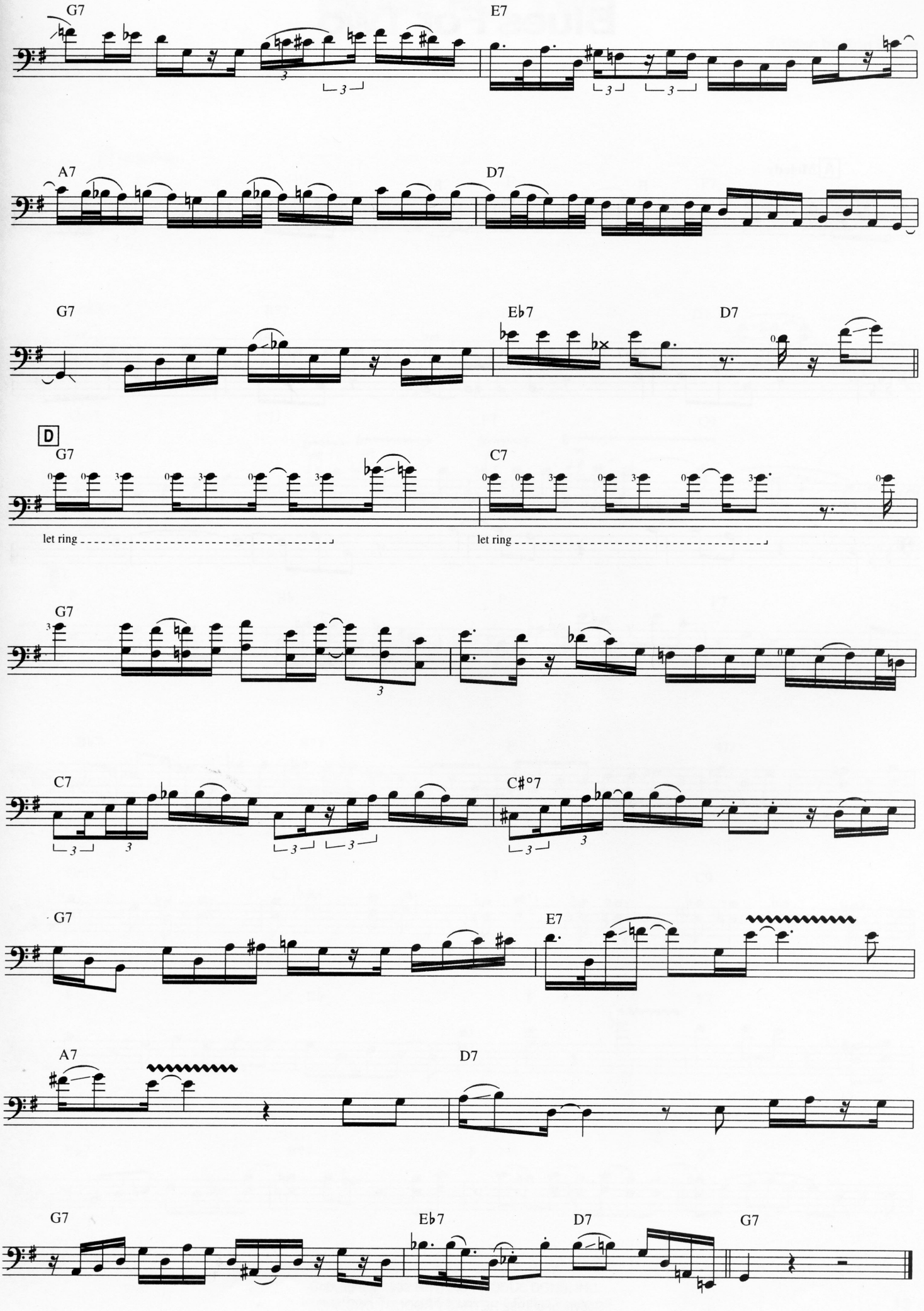
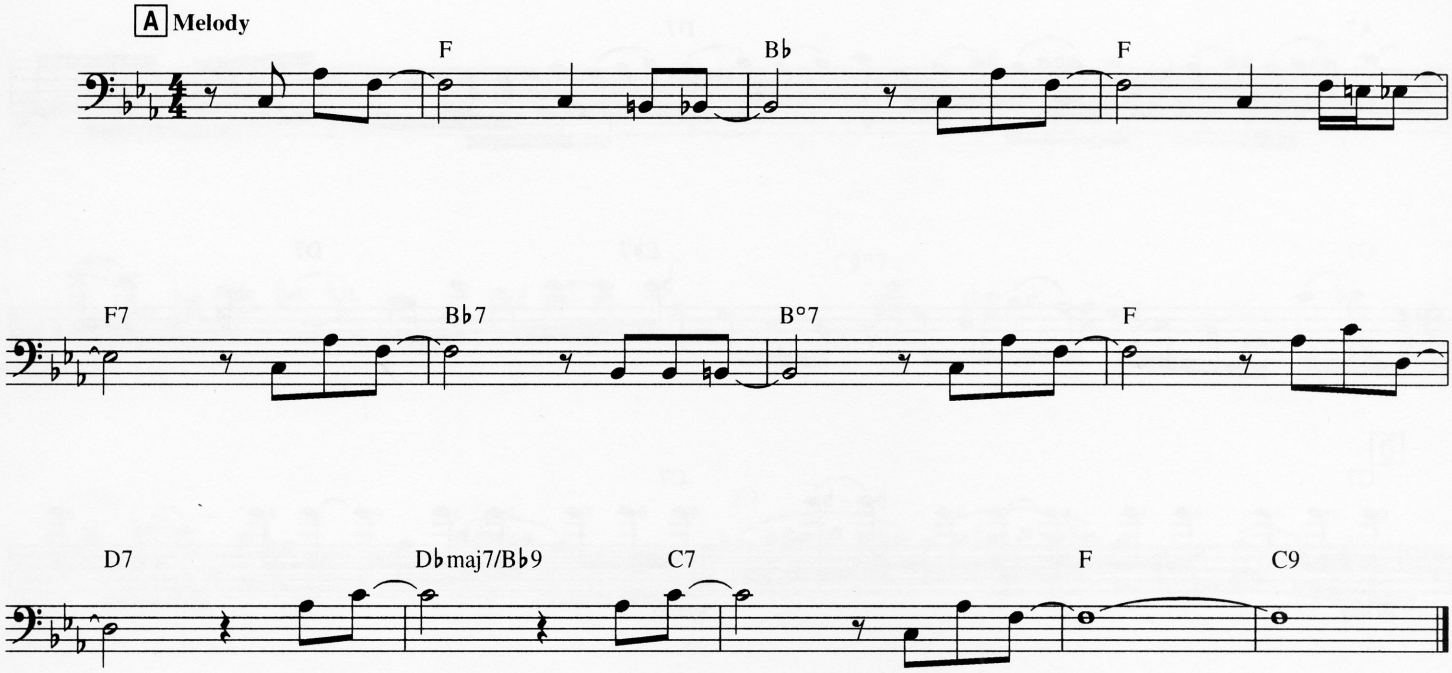

B
G7
C7
G7
C7
C#°7
G7
E7
A7
D7
G7
E♭7
D7
C
G7
C7
G7
8va
C7
8va
loco
C#°7


G7
E7
A7
D7
G7
Eb7
D7
D
G7
C7
let ring
let ring
G7
C7
C#°7
G7
E7
A7
D7
G7
Eb7
D7
G7

Blues For Two

Written by Ron Carter



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Blues For Two

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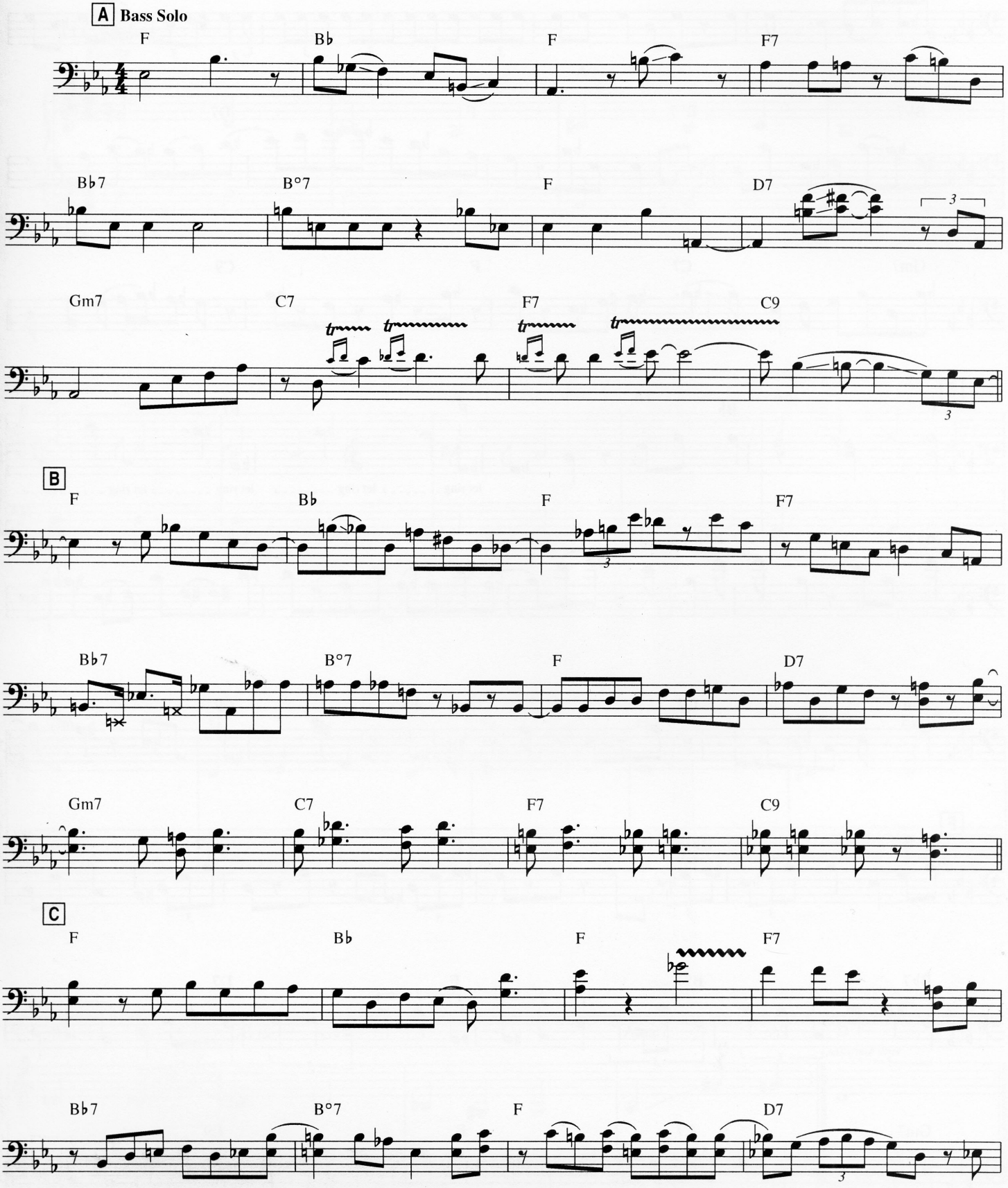

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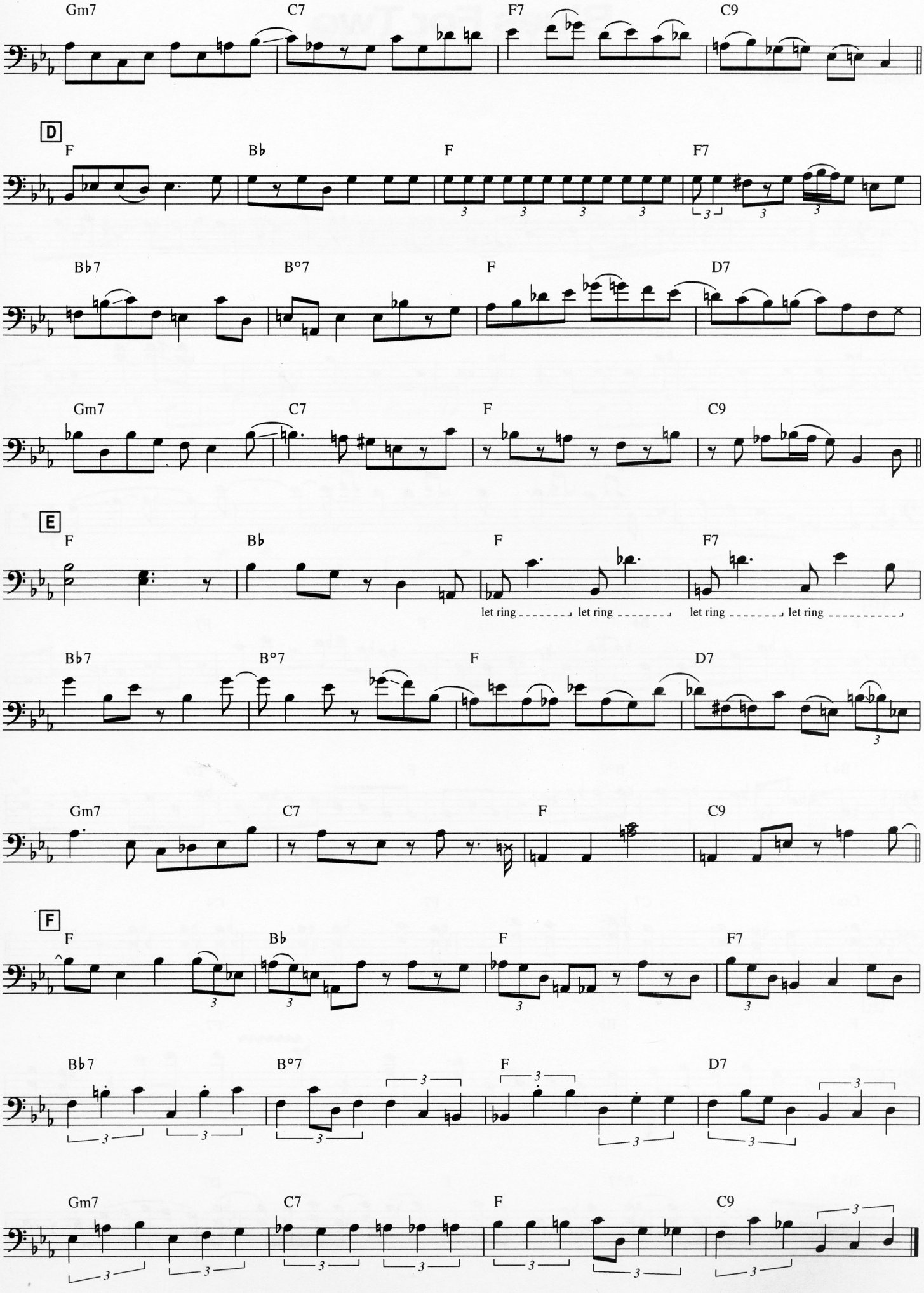
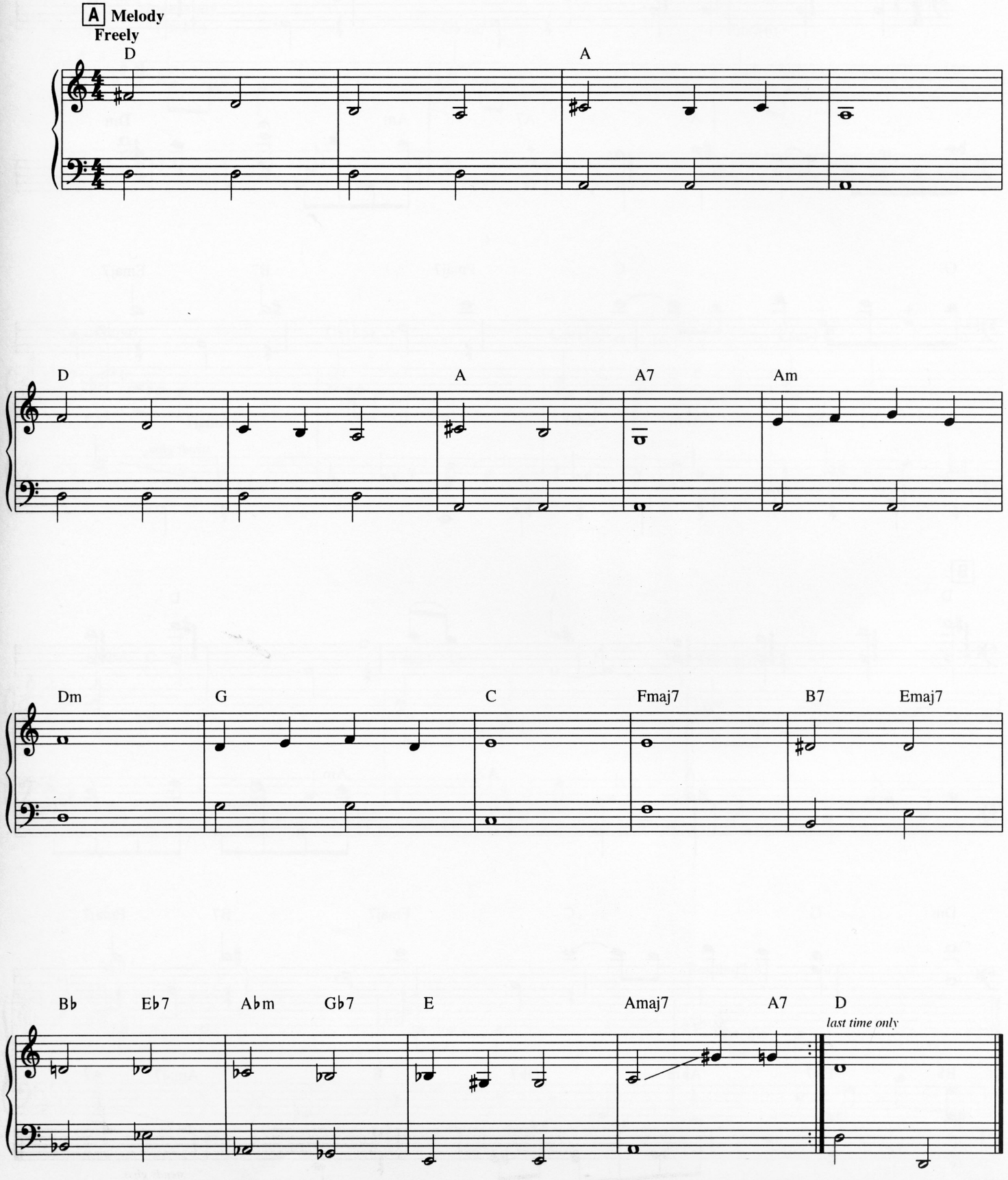

Gm7
C7
F7
C9
D
F
B♭
F
F7
B♭7
B°7
F
D7
Gm7
C7
F
C9
E
F
B♭
F
F7
let ring
let ring
let ring
let ring
B♭7
B°7
F
D7
Gm7
C7
F
C9
F
F
B♭
F
F7
B♭7
B°7
F
D7
Gm7
C7
F
C9

Bottoms Up

Written by Ron Carter



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Bottoms Up

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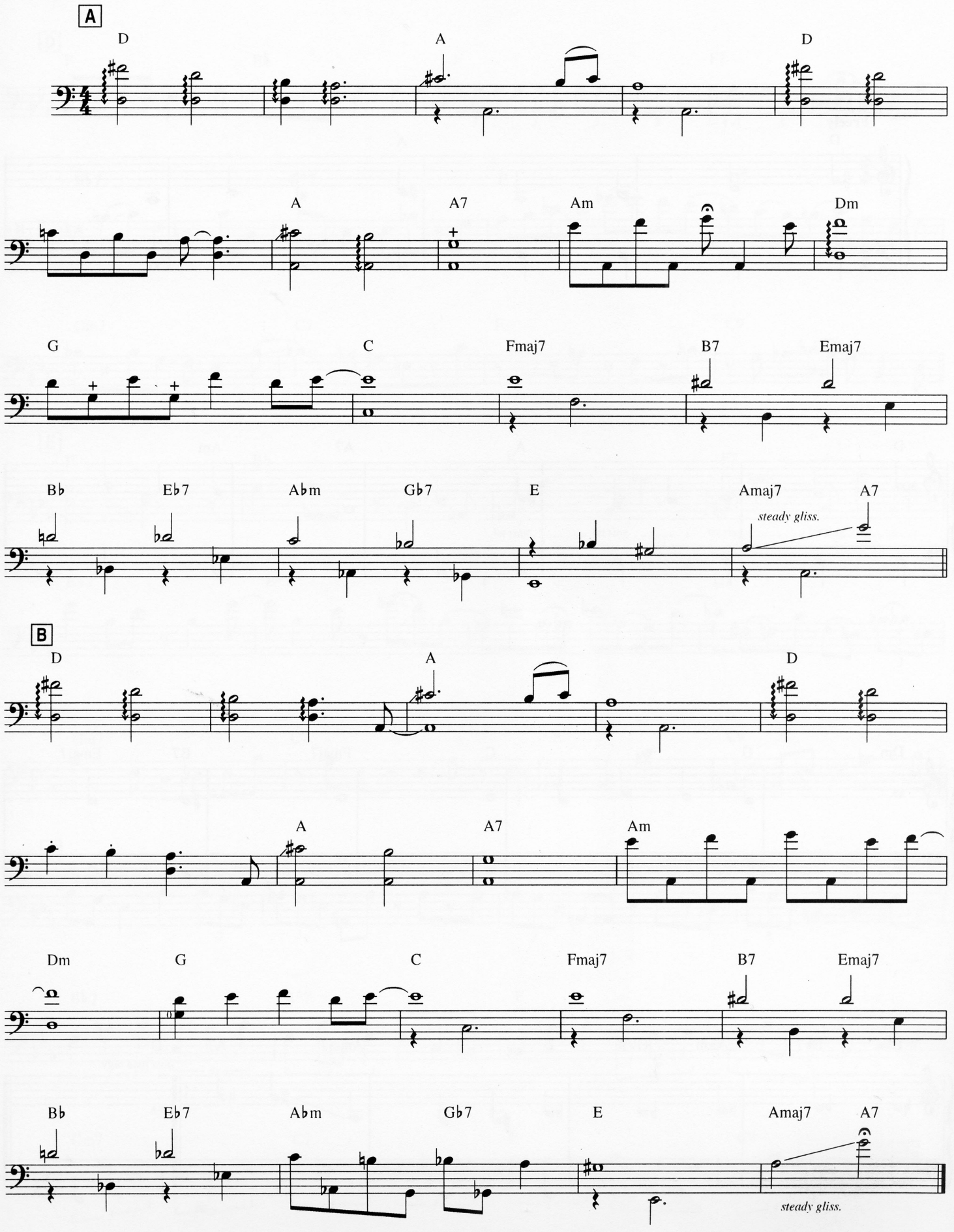

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Doom

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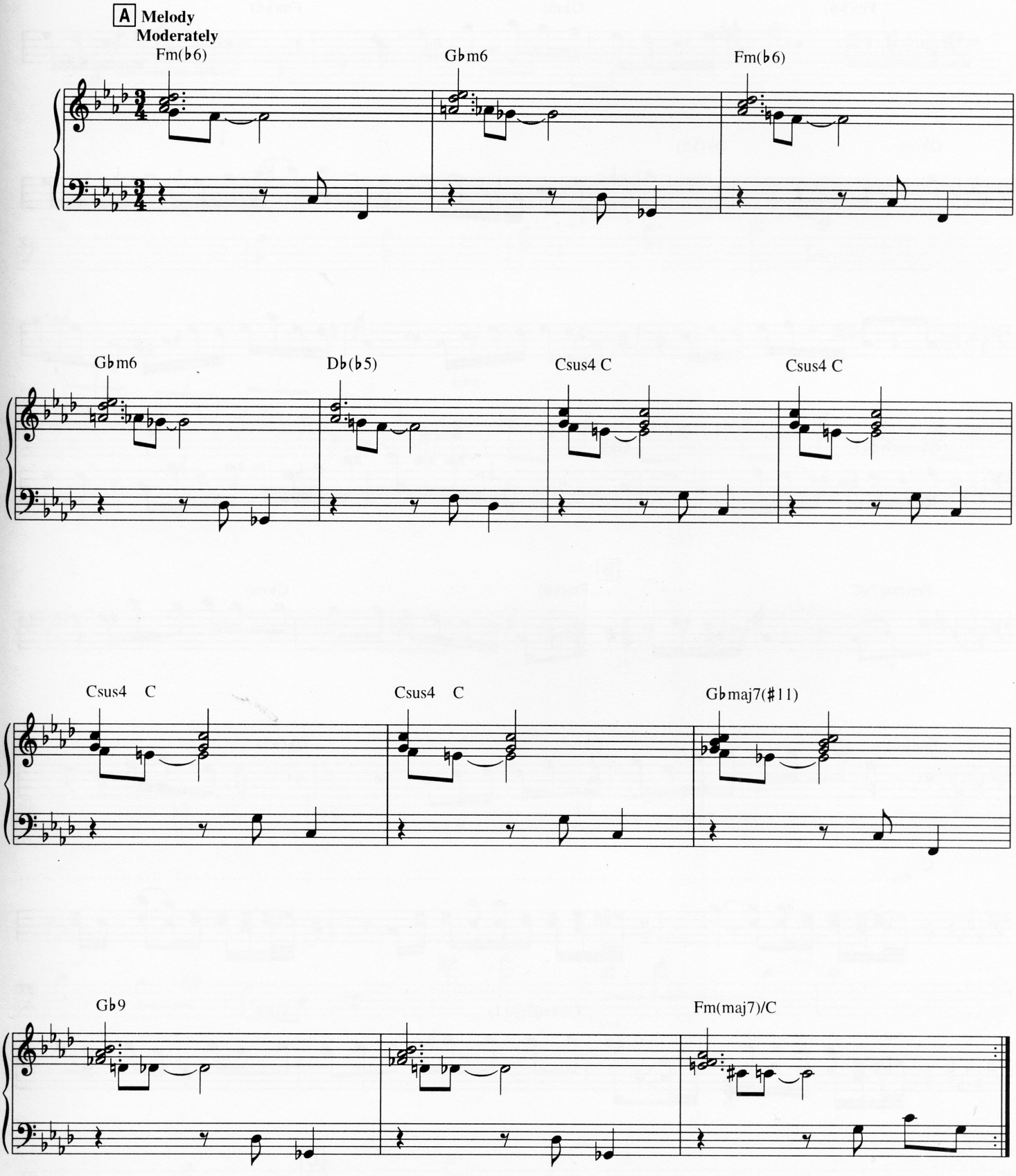

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Doom

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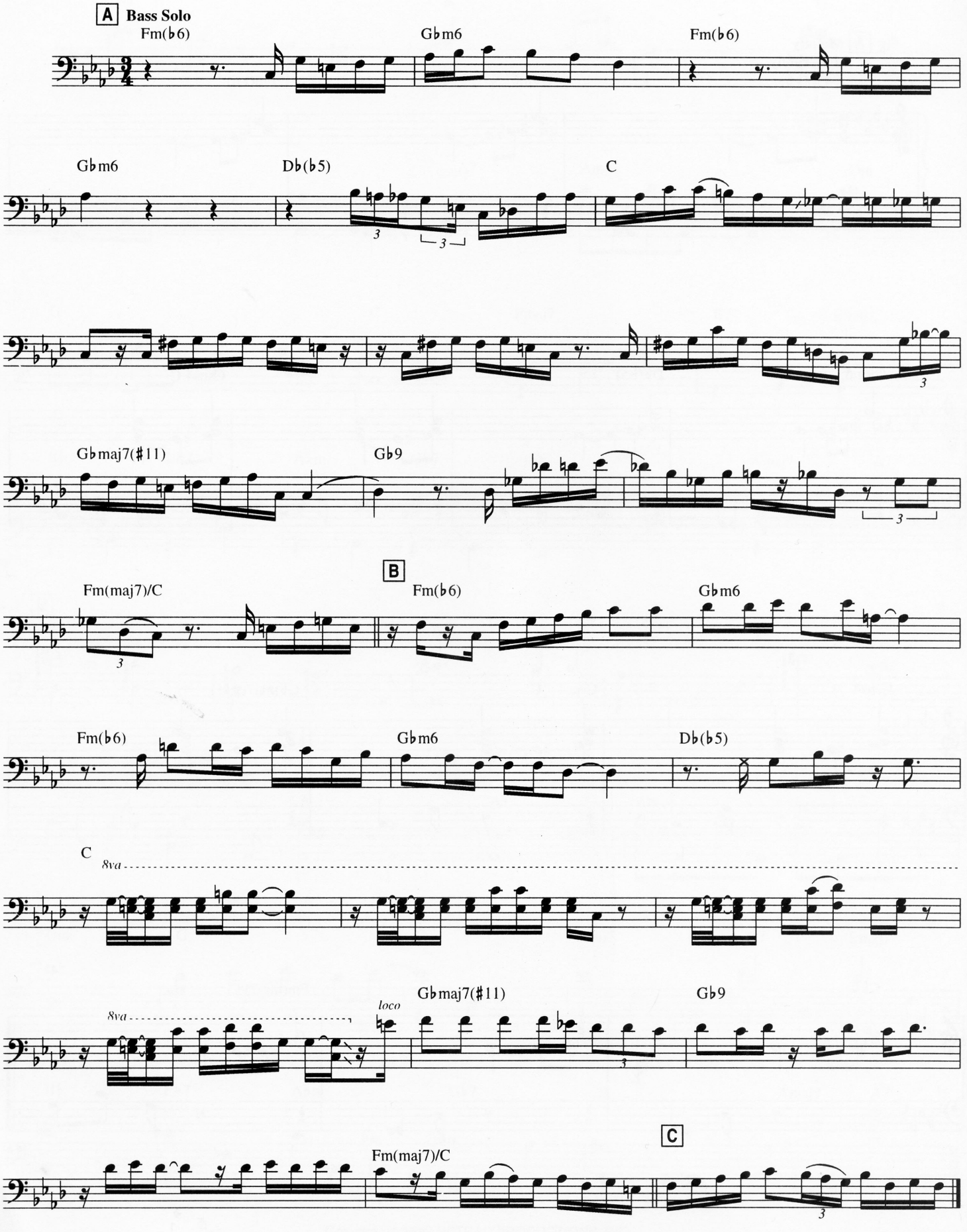

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Eight

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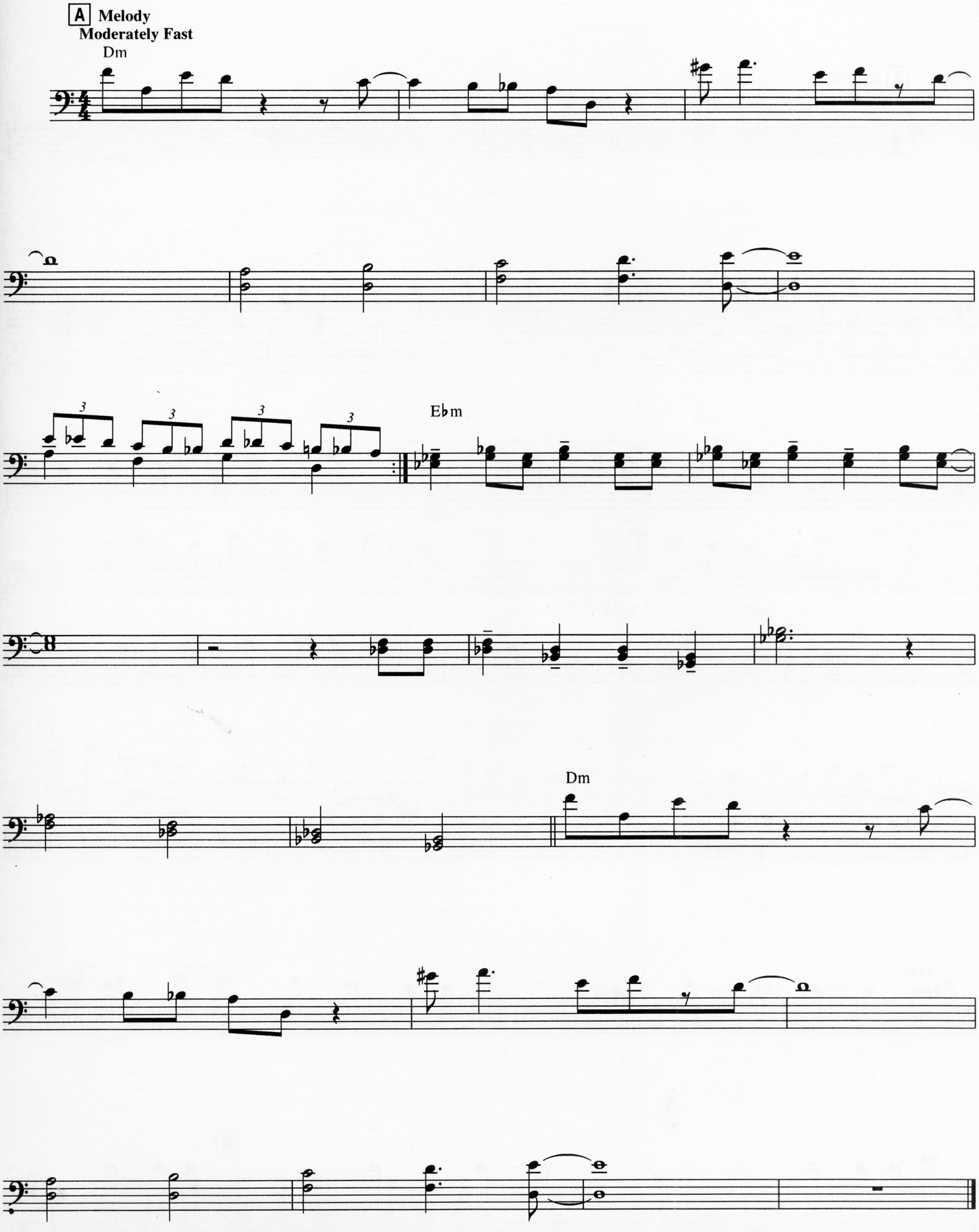

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Eight

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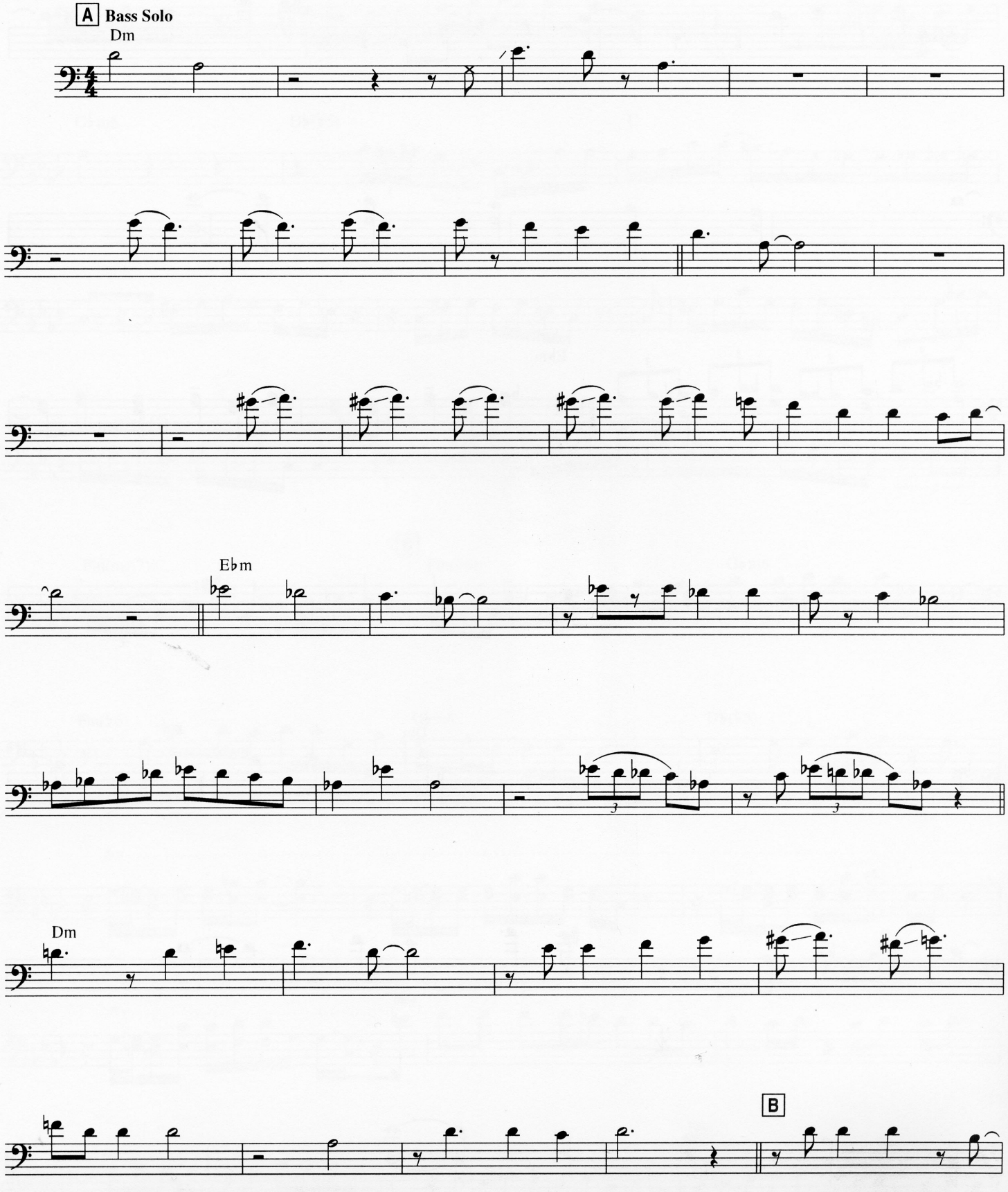

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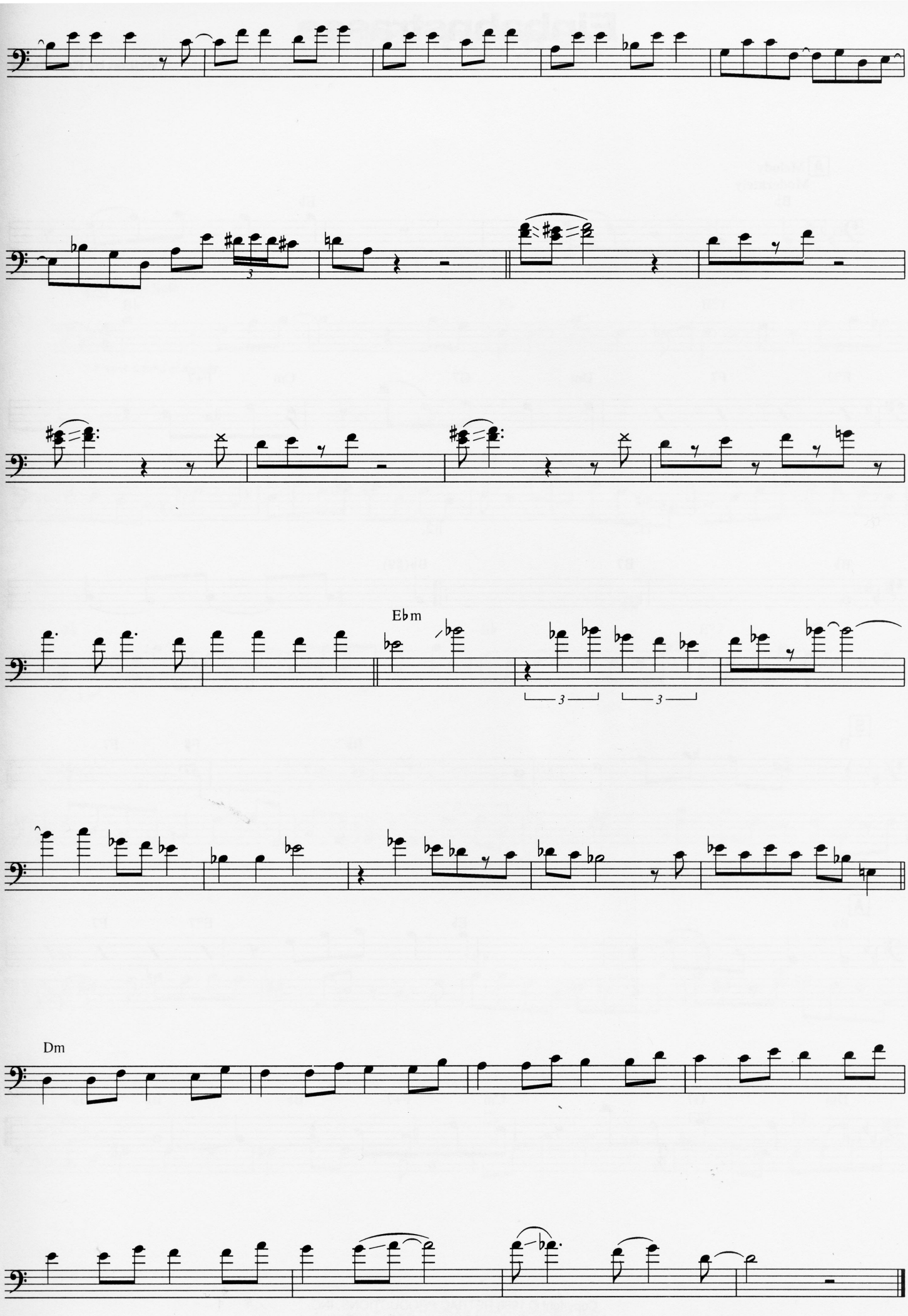
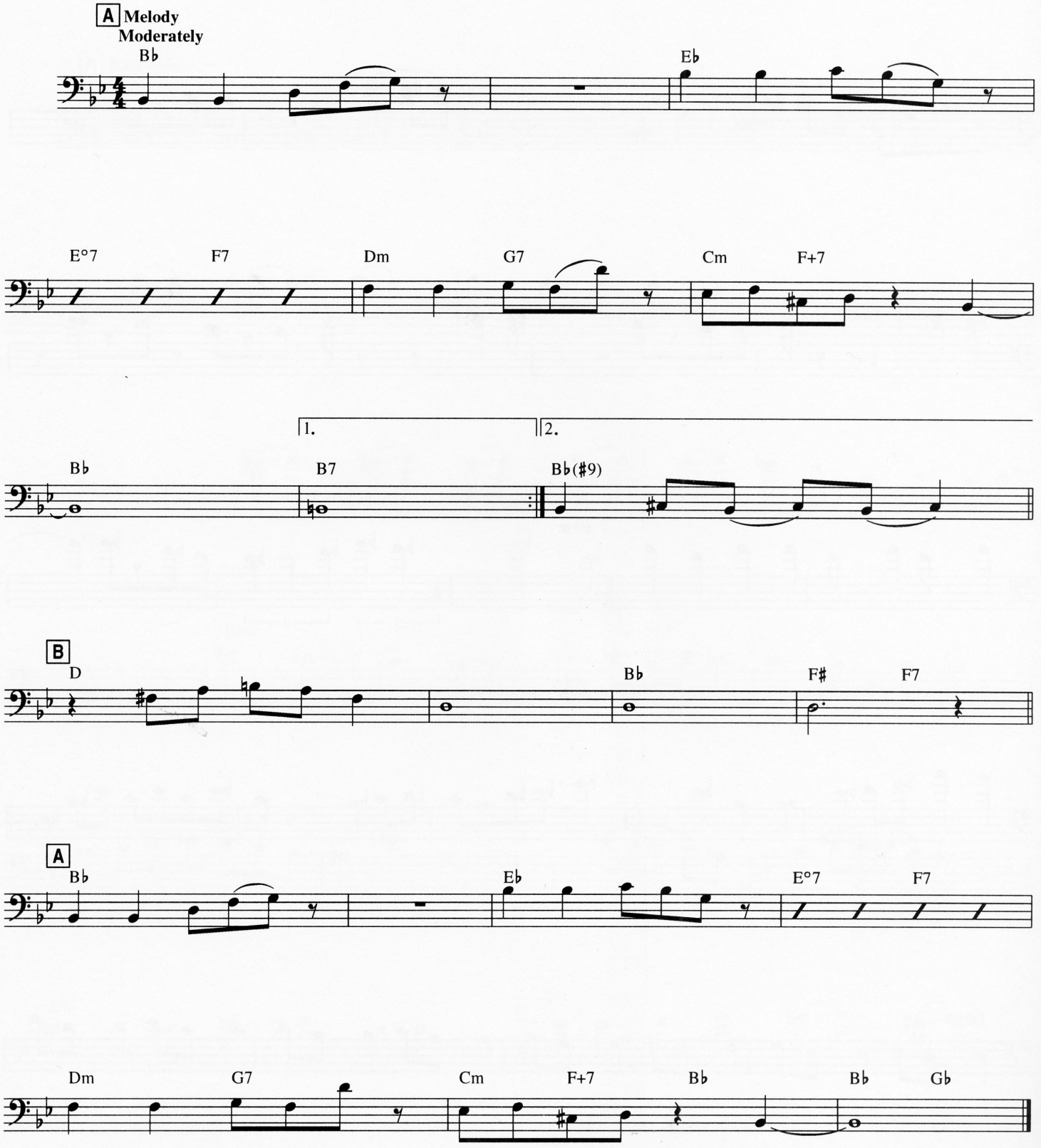

Ebm
Dm

Einbahnstrasse

Written by Ron Carter



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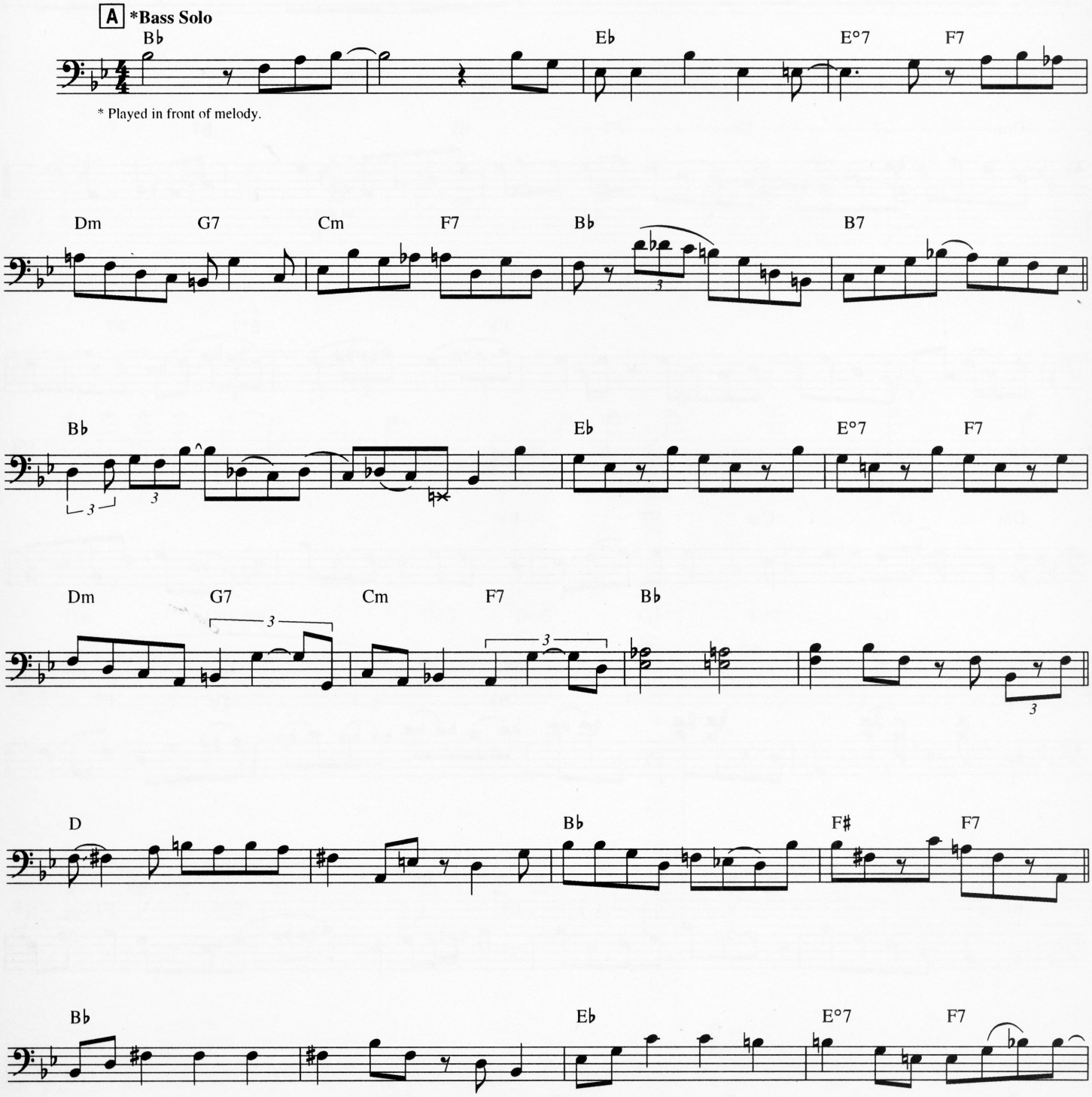
Einbahnstrasse

Written by Ron Carter



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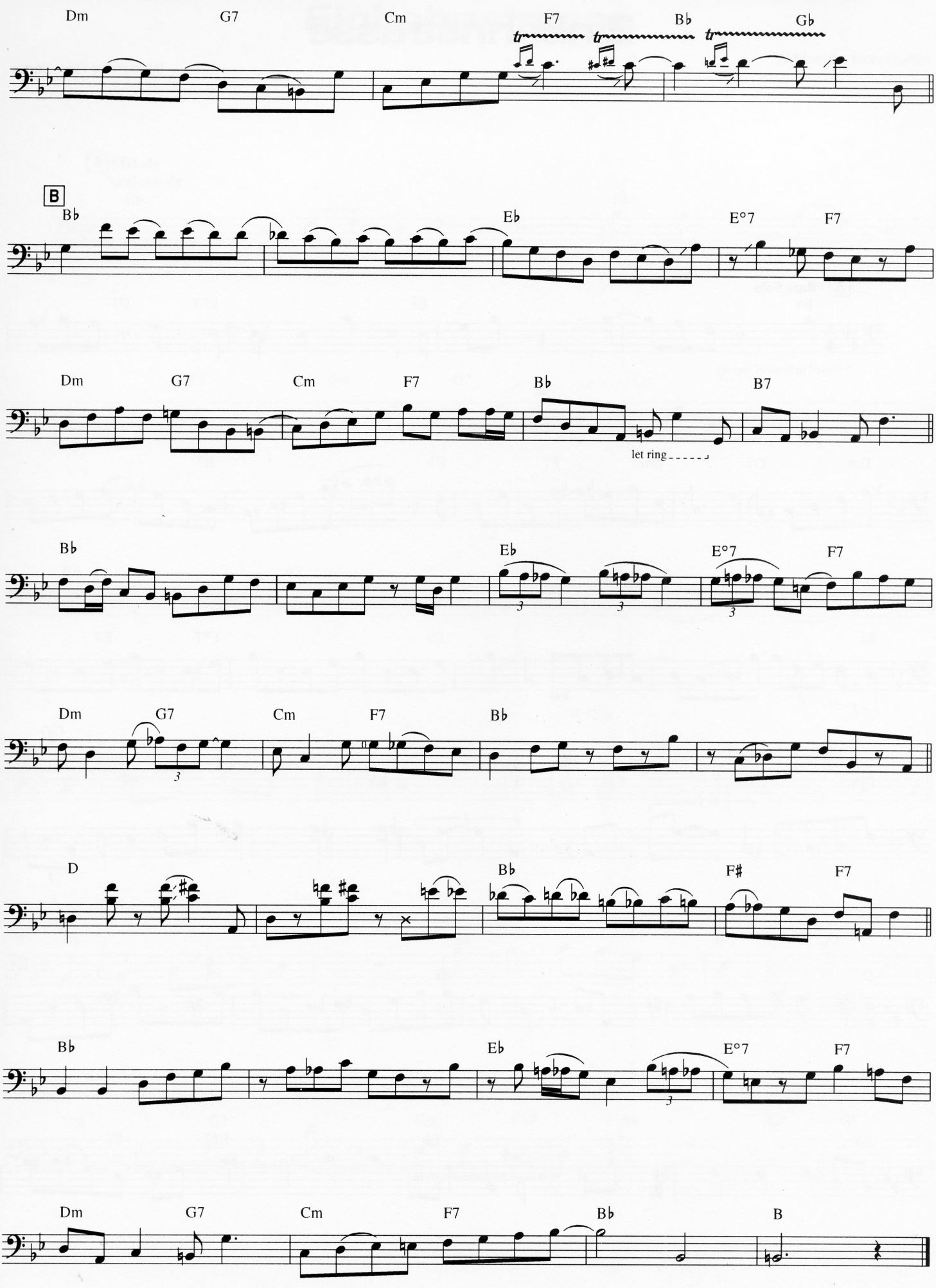
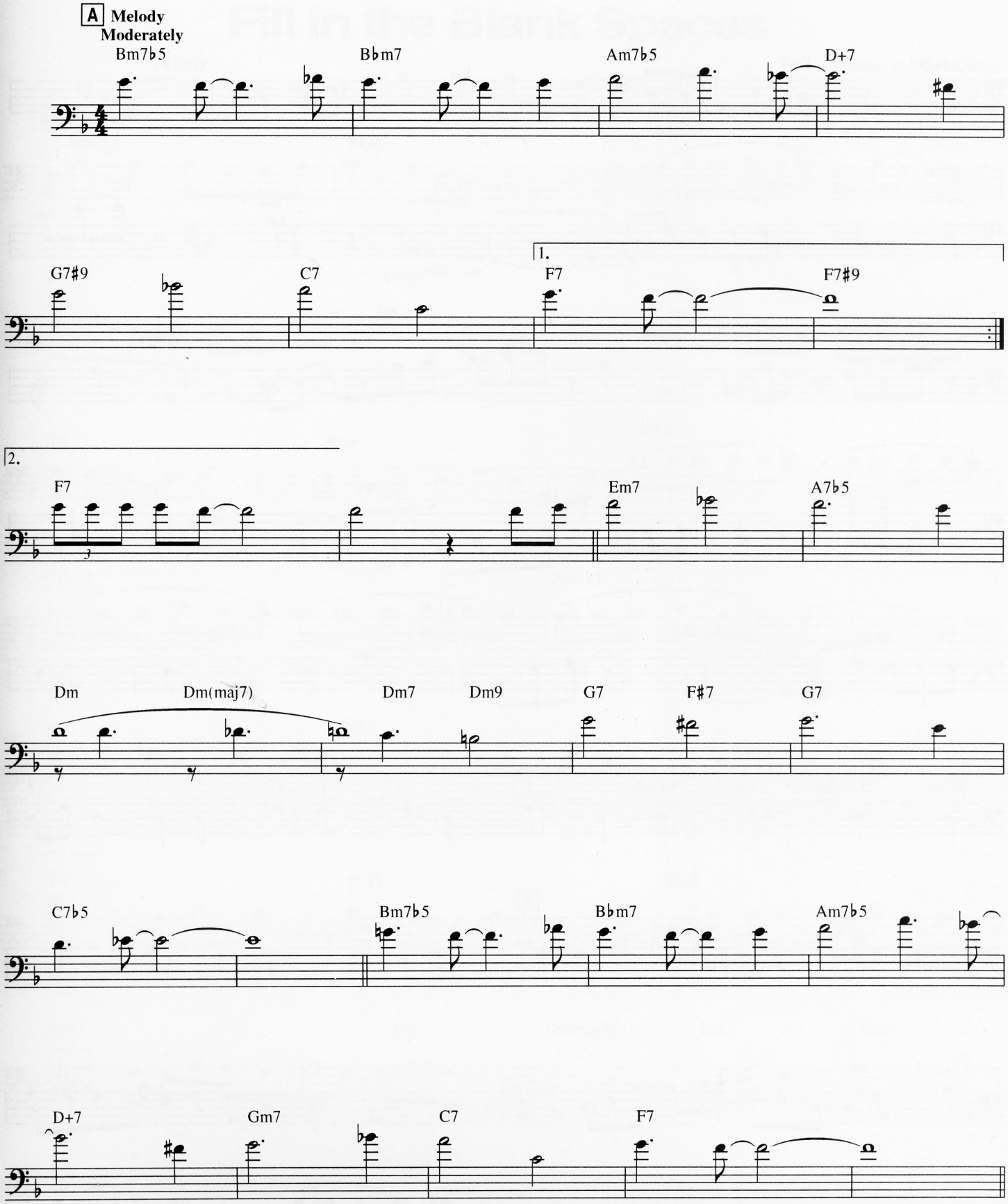

Dm
G7
Cm
F7
B♭
G♭
B
B♭
E♭
E°7
F7
Dm
G7
Cm
F7
B♭
B7
let ring
B♭
E♭
E°7
F7
Dm
G7
Cm
F7
B♭
D
B♭
F♯
F7
B♭
E♭
E°7
F7
Dm
G7
Cm
F7
B♭
B

Fill in the Blank Spaces

Written by Ron Carter



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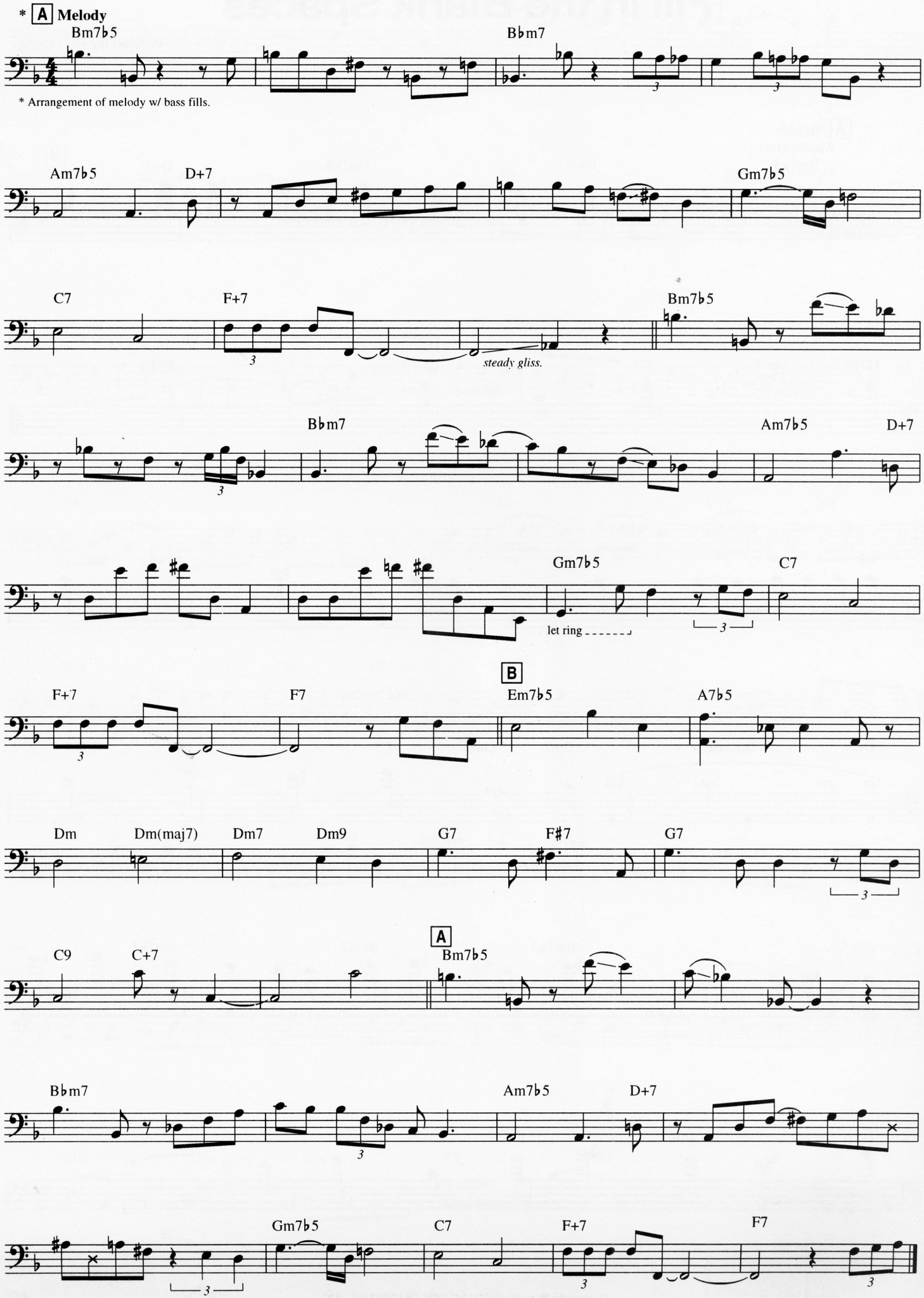
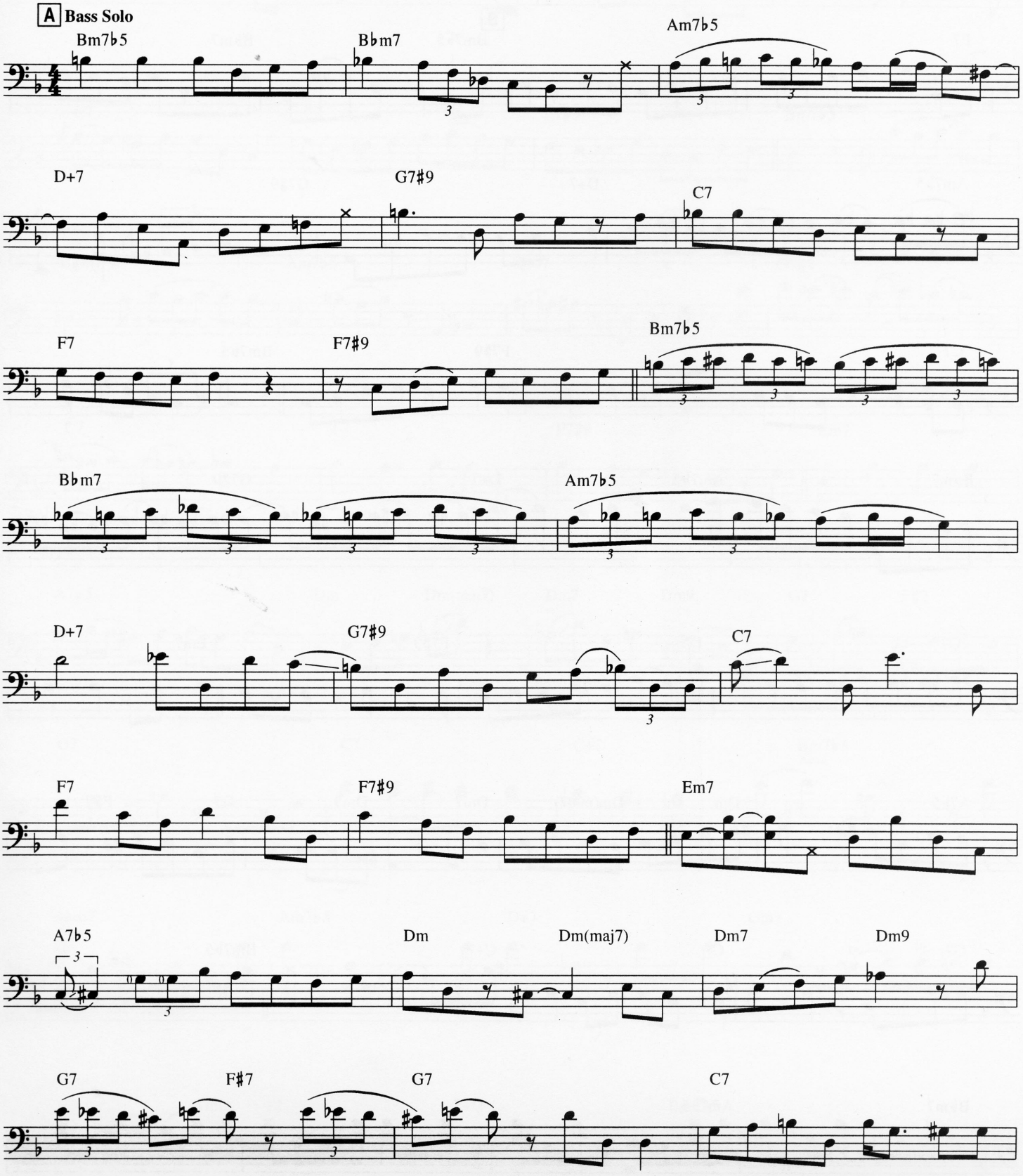

* A Melody
Bm7b5
Bbm7
* Arrangement of melody w/ bass fills.
Am7b5
D+7
Gm7b5
C7
F+7
steady gliss.
Bm7b5
Bbm7
Am7b5
D+7
Gm7b5
let ring
C7
B
F+7
F7
Em7b5
A7b5
Dm
Dm(maj7)
Dm7
Dm9
G7
F#7
G7
A
C9
C+7
Bm7b5
Bbm7
Am7b5
D+7
Gm7b5
C7
F+7
F7

Fill in the Blank Spaces

Written by Ron Carter



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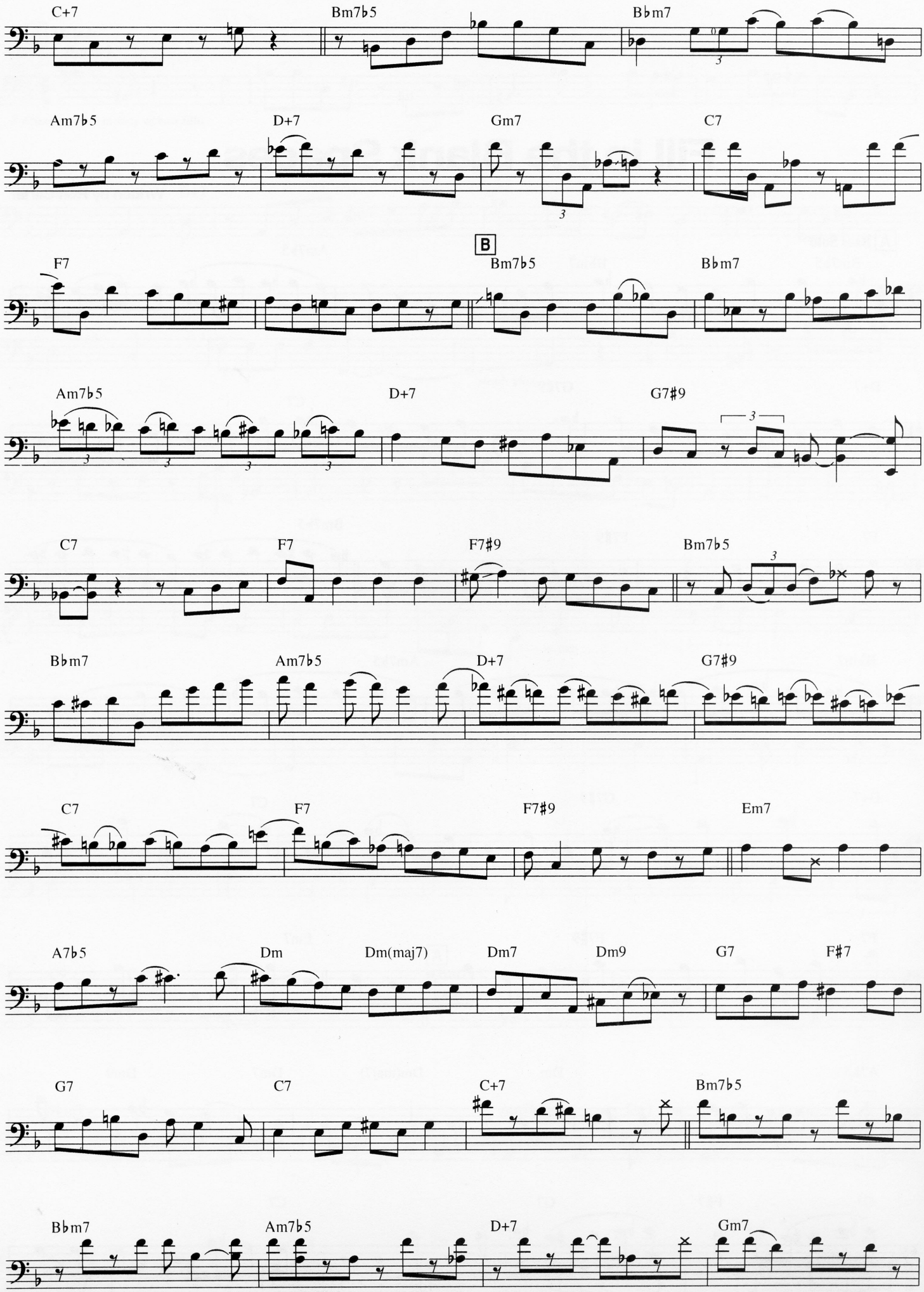
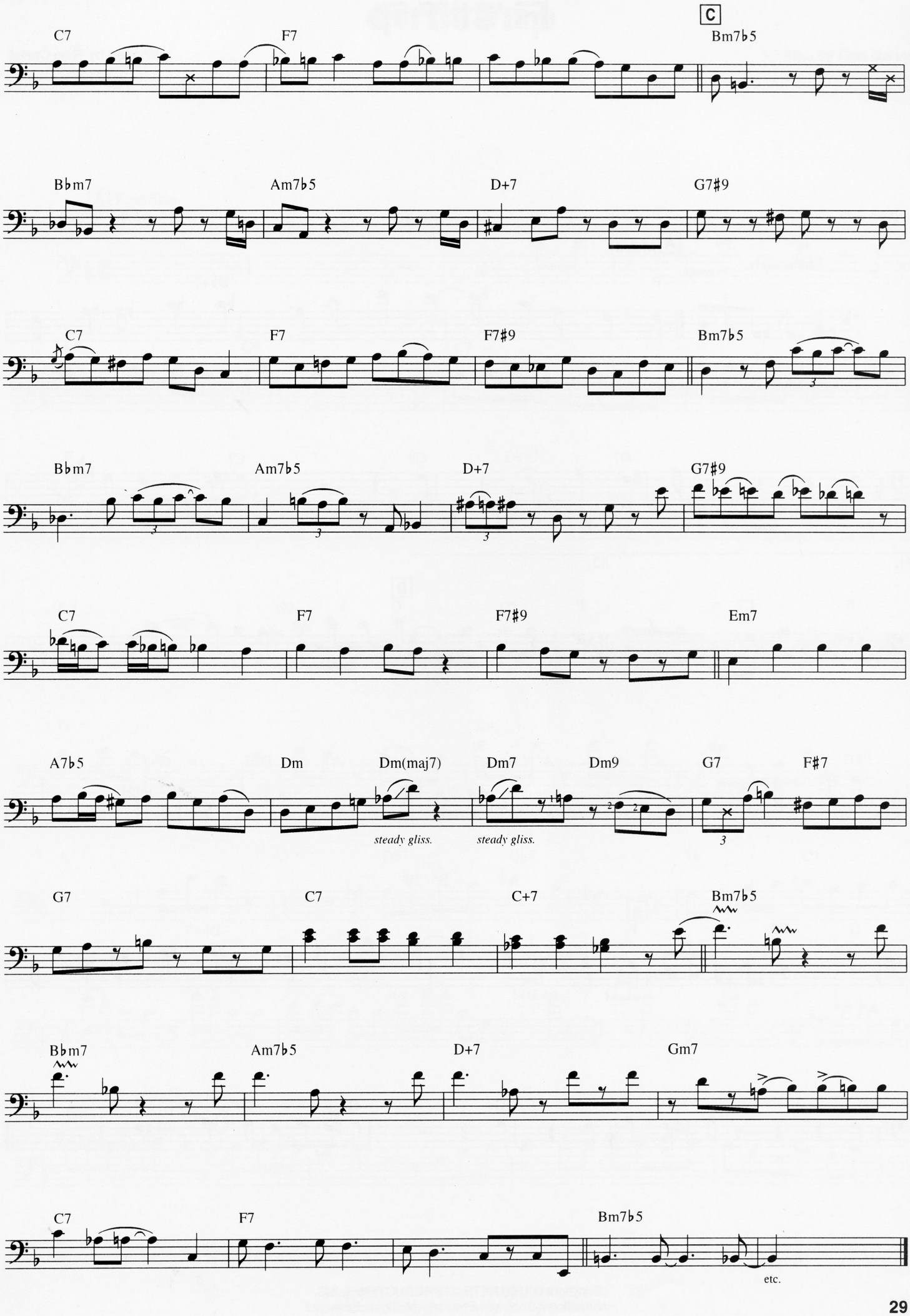
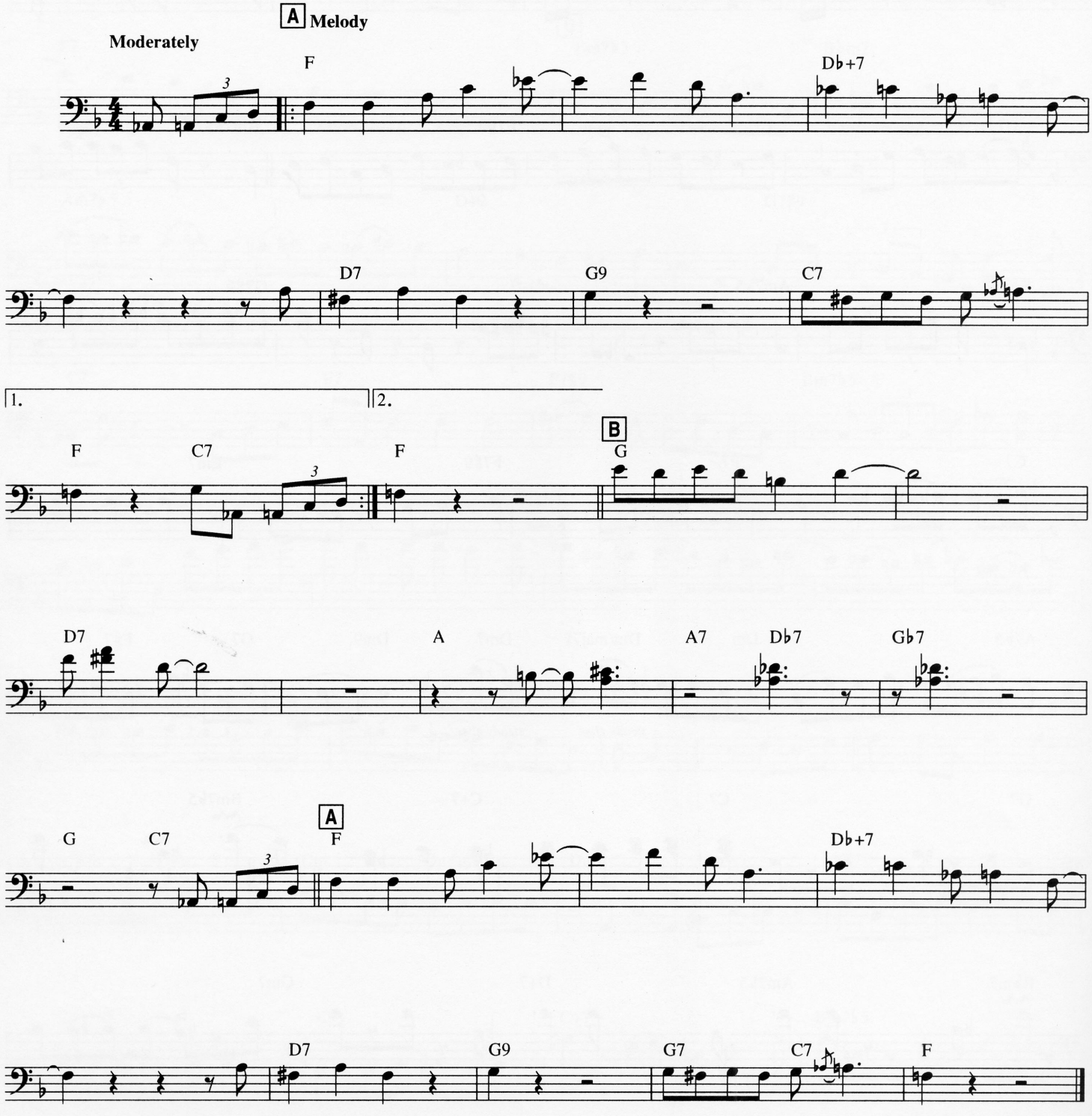

C+7
Bm7♭5
B♭m7
Am7♭5
D+7
Gm7
C7
B
F7
Bm7♭5
B♭m7
Am7♭5
D+7
G7♯9
C7
F7
F7♯9
Bm7♭5
B♭m7
Am7♭5
D+7
G7♯9
C7
F7
F7♯9
Em7
A7♭5
Dm
Dm(maj7)
Dm7
Dm9
G7
F♯7
G7
C7
C+7
Bm7♭5
B♭m7
Am7♭5
D+7
Gm7


C
C7
F7
Bm7b5
Bbm7
Am7b5
D+7
G7#9
C7
F7
F7#9
Bm7b5
Bbm7
Am7b5
D+7
G7#9
C7
F7
F7#9
Em7
A7b5
Dm
Dm(maj7)
Dm7
Dm9
G7
F#7
steady gliss.
steady gliss.
G7
C7
C+7
Bm7b5
Bbm7
Am7b5
D+7
Gm7
C7
F7
Bm7b5
etc.

First Trip

Written by Ron Carter



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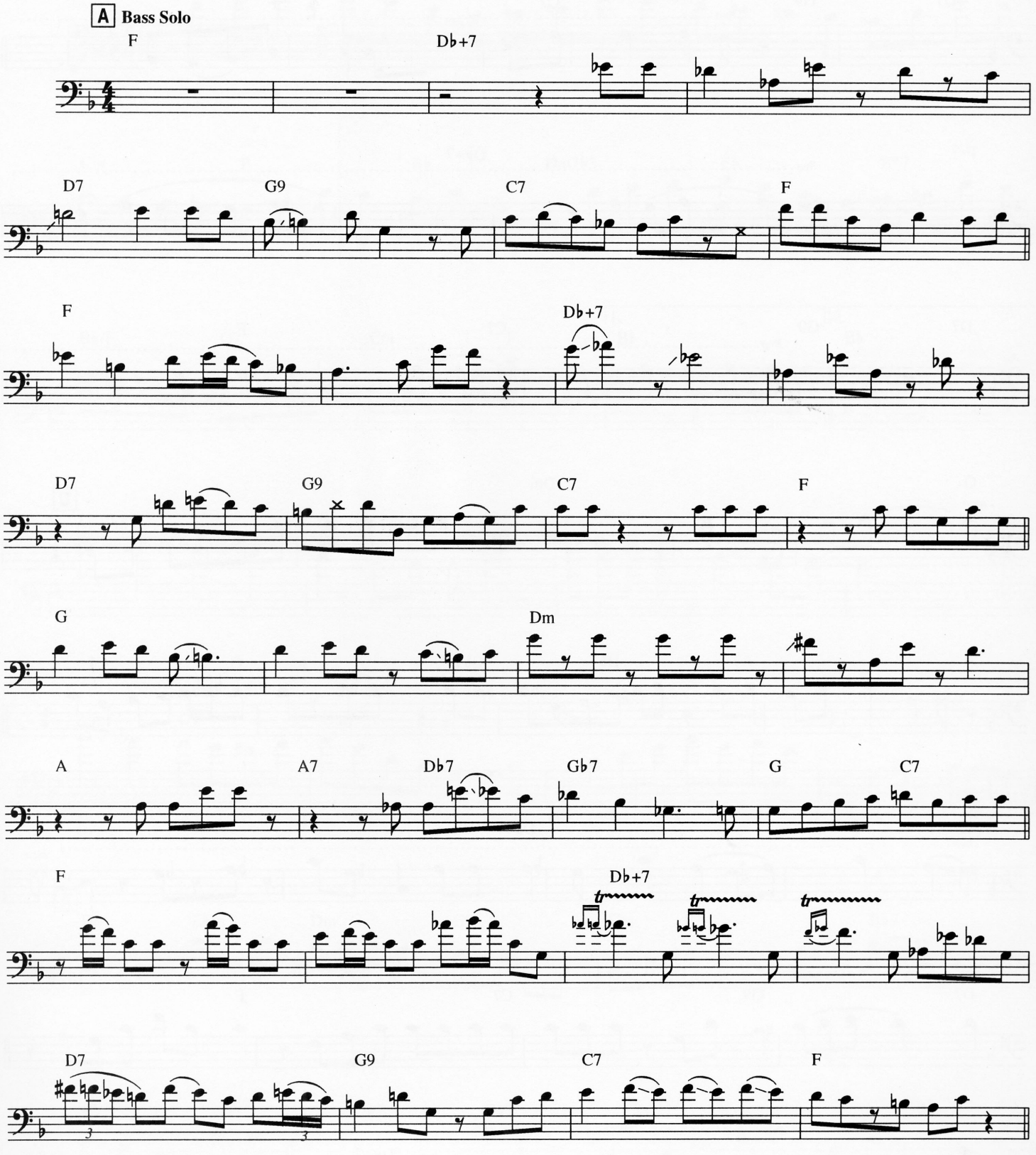
First Trip

Written by Ron Carter



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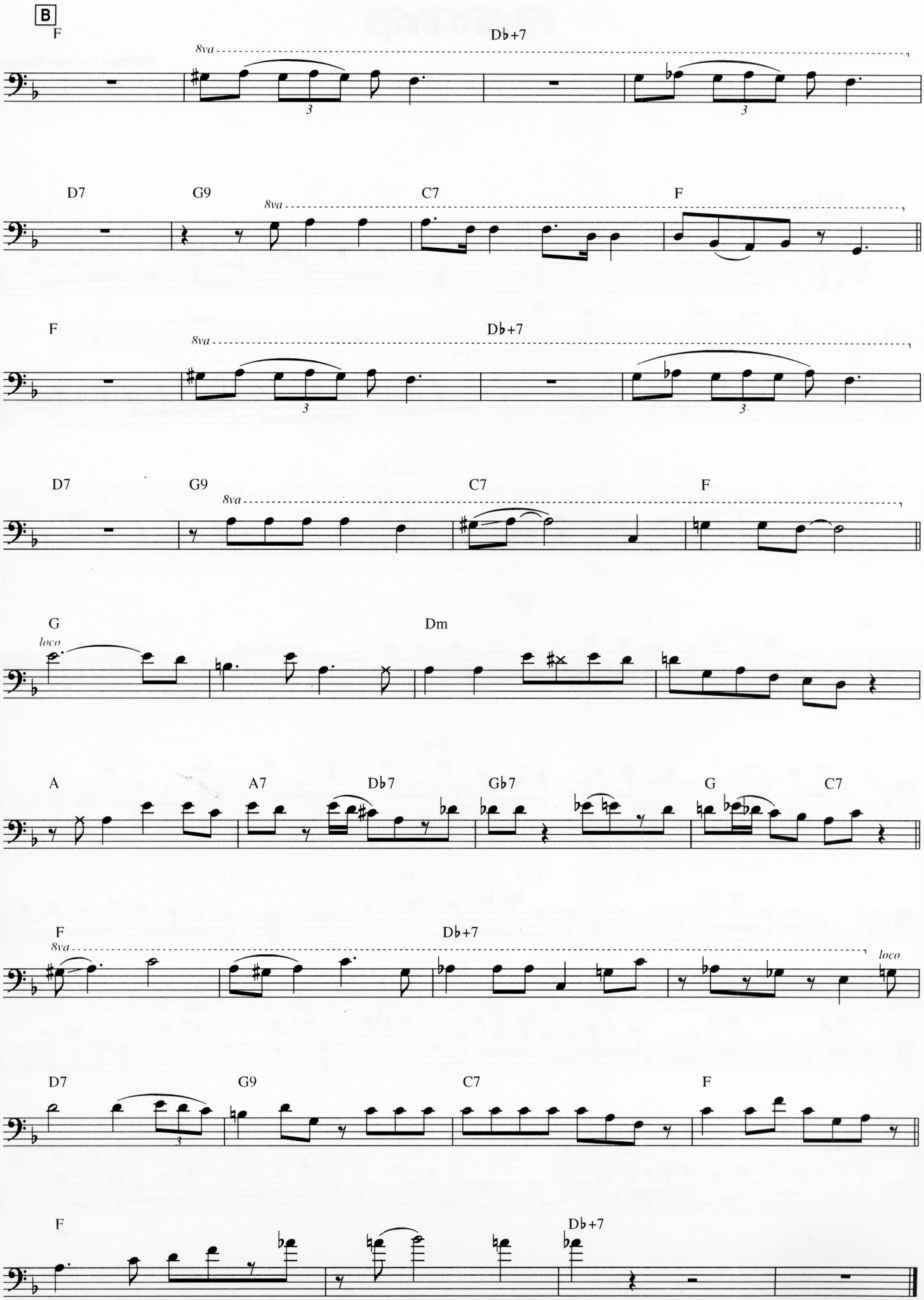
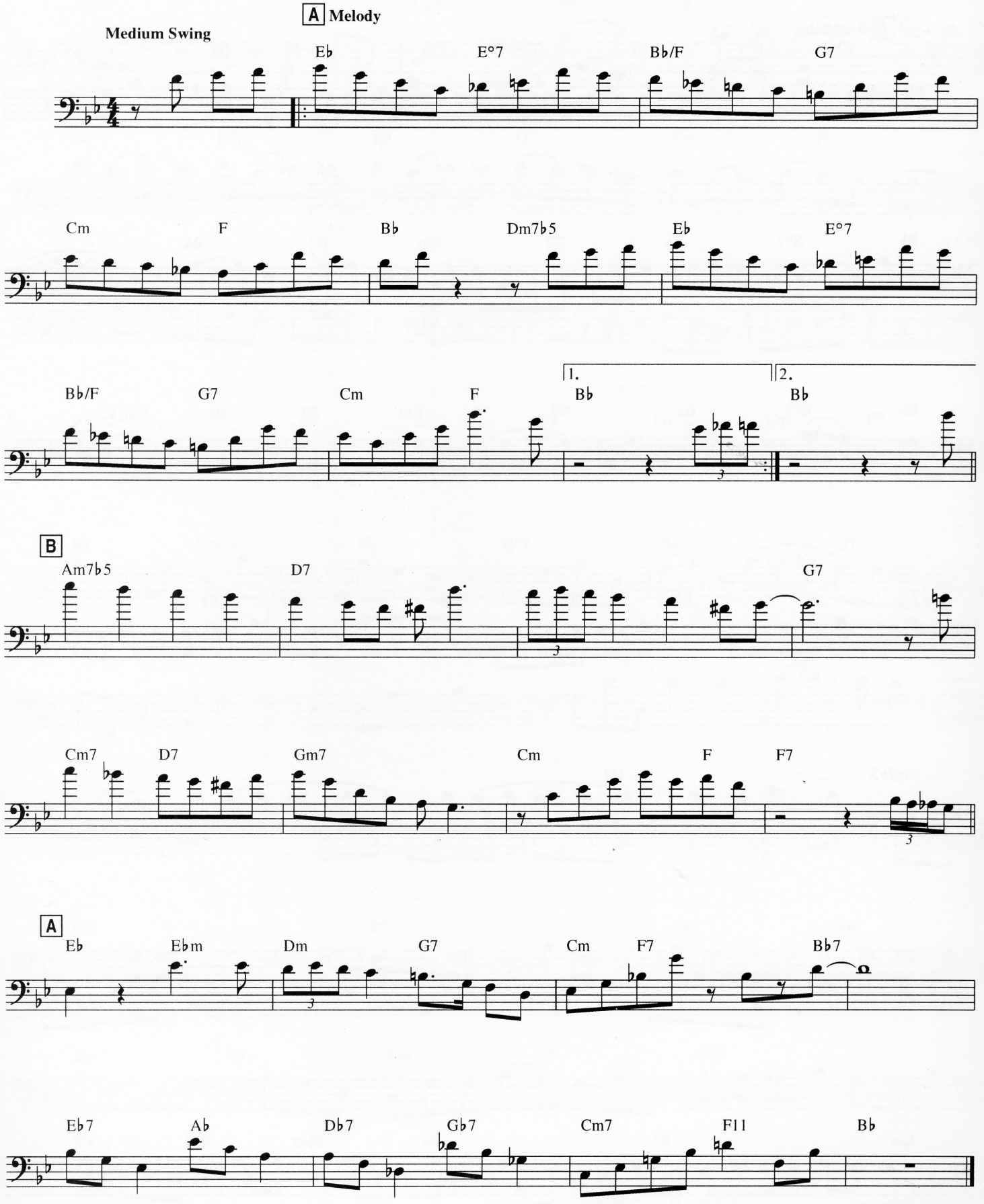

B
F
Db+7
8va
3
D7
G9
C7
F
F
Db+7
8va
3
D7
G9
C7
F
8va
G
loco
Dm
A
A7
Db7
Gb7
G
C7
F
Db+7
8va
loco
D7
G9
C7
F
F
Db+7

For Toddlers Only

Written by Ron Carter



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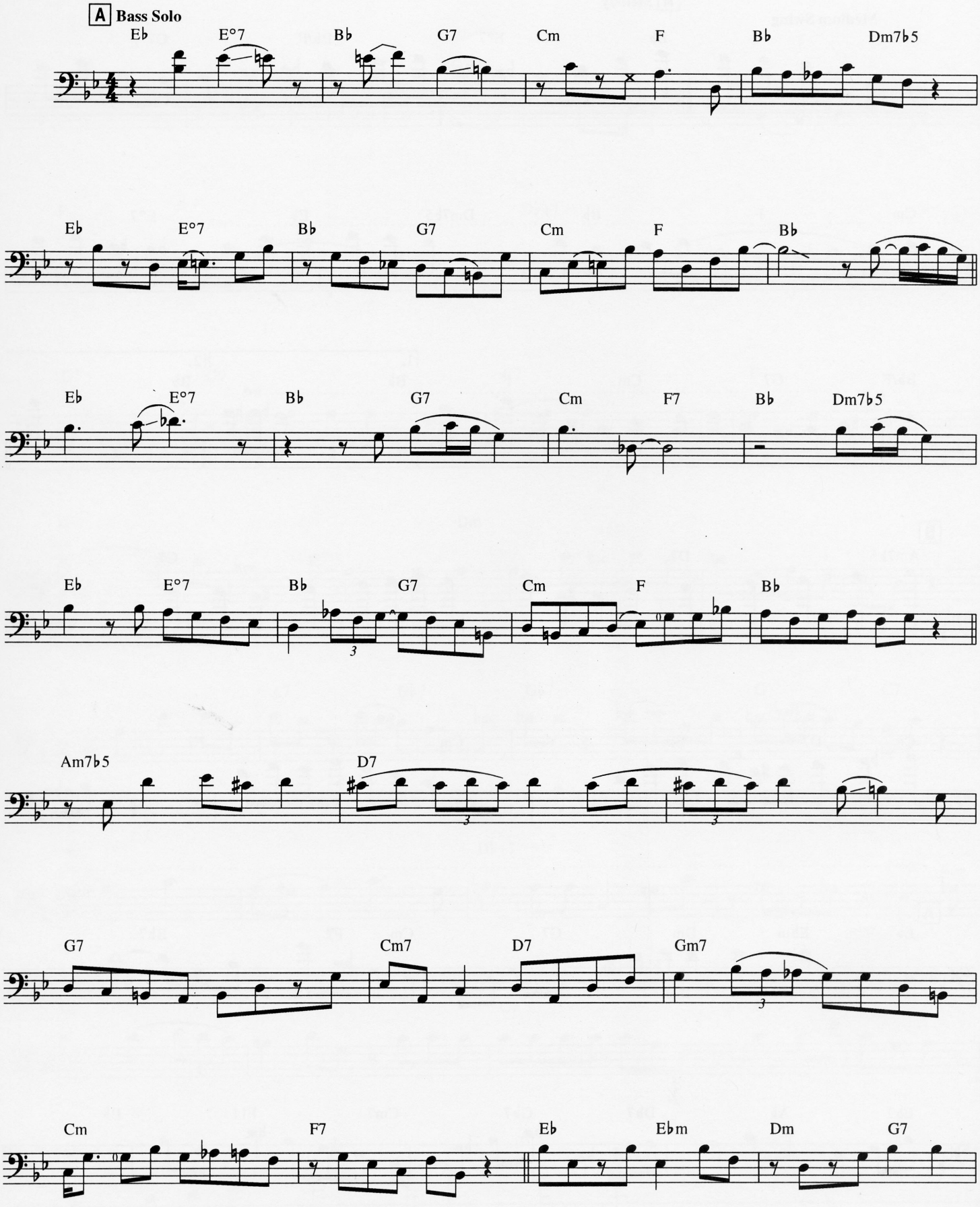
For Toddlers Only

Written by Ron Carter



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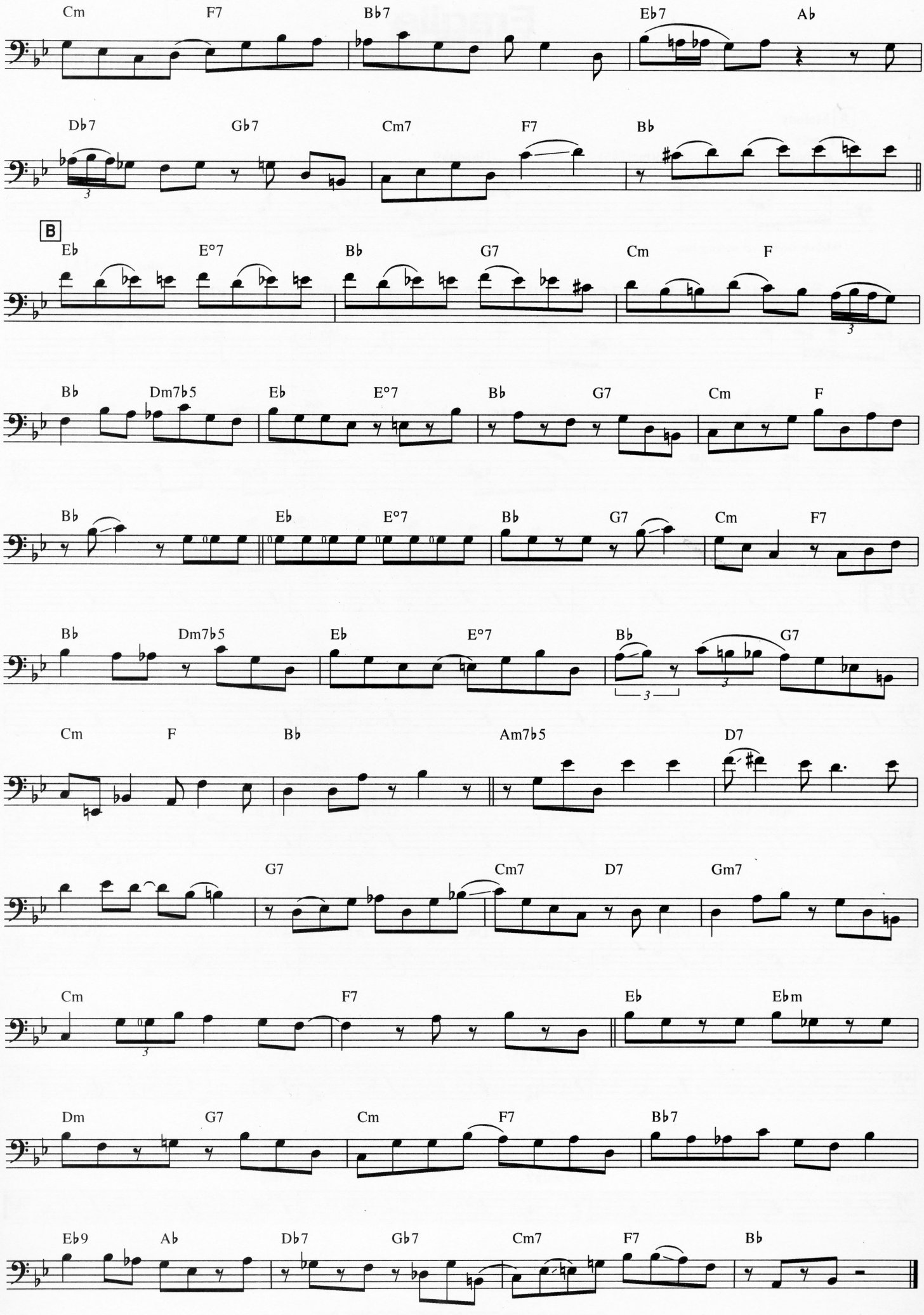
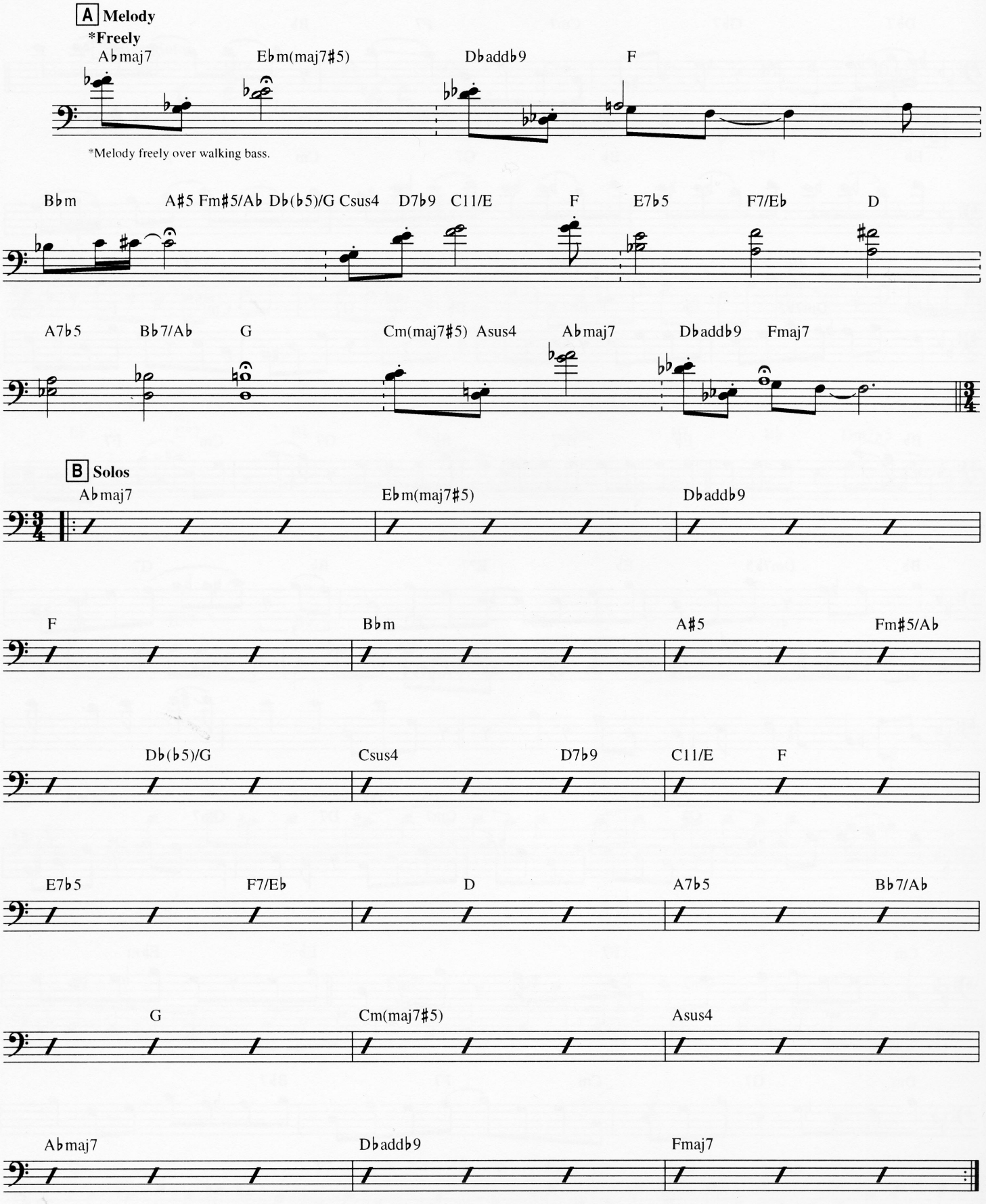

Cm F7 B♭7 E♭7 A♭
D♭7 G♭7 Cm7 F7 B♭
B
E♭ E°7 B♭ G7 Cm F
B♭ Dm7♭5 E♭ E°7 B♭ G7 Cm F
B♭ E♭ E°7 B♭ G7 Cm F7
B♭ Dm7♭5 E♭ E°7 B♭ G7
Cm F B♭ Am7♭5 D7
G7 Cm7 D7 Gm7
Cm F7 E♭ E♭m
Dm G7 Cm F7 B♭7
E♭9 A♭ D♭7 G♭7 Cm7 F7 B♭

Fragile

Written by Ron Carter



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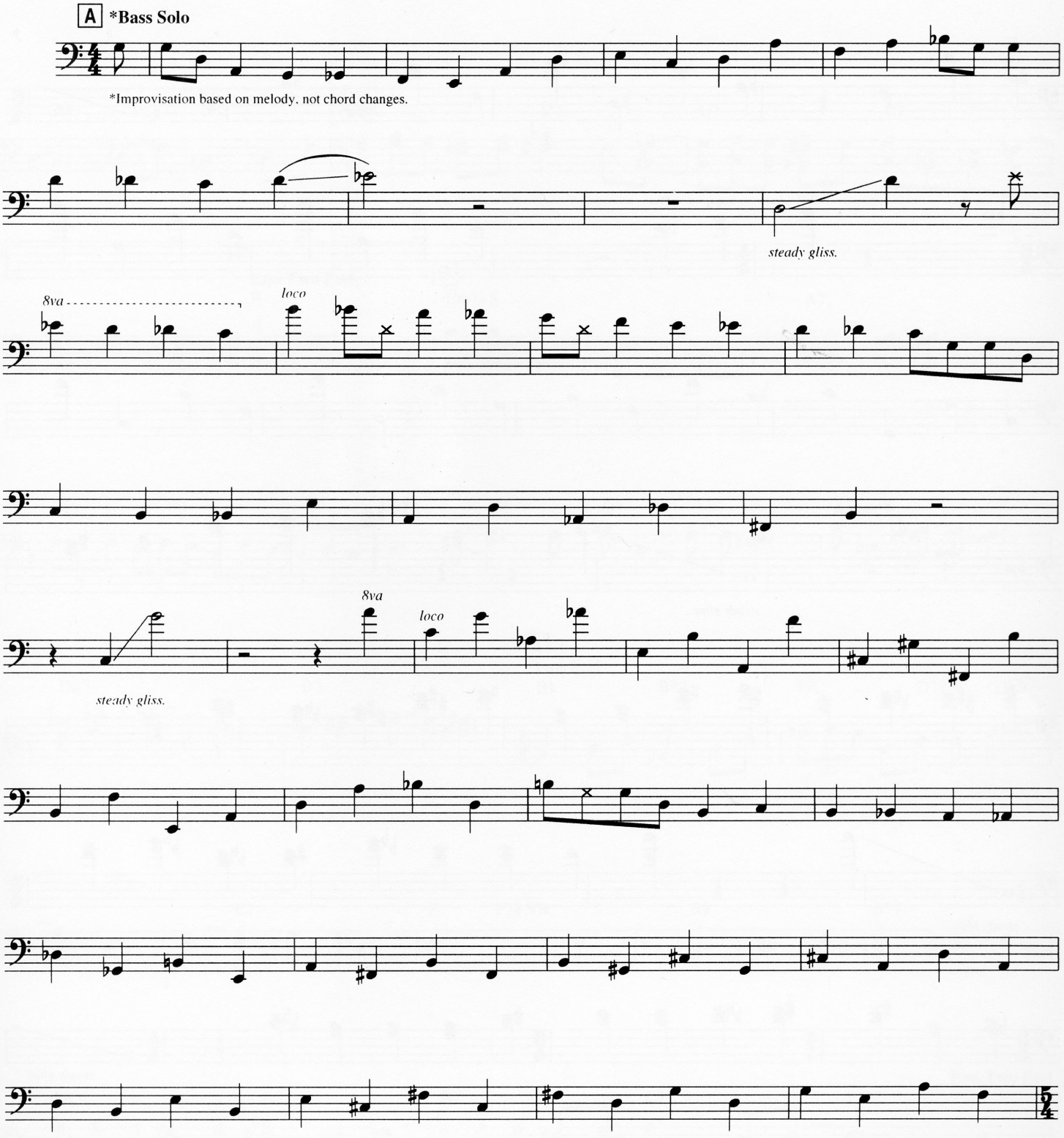
Fragile

Written by Ron Carter



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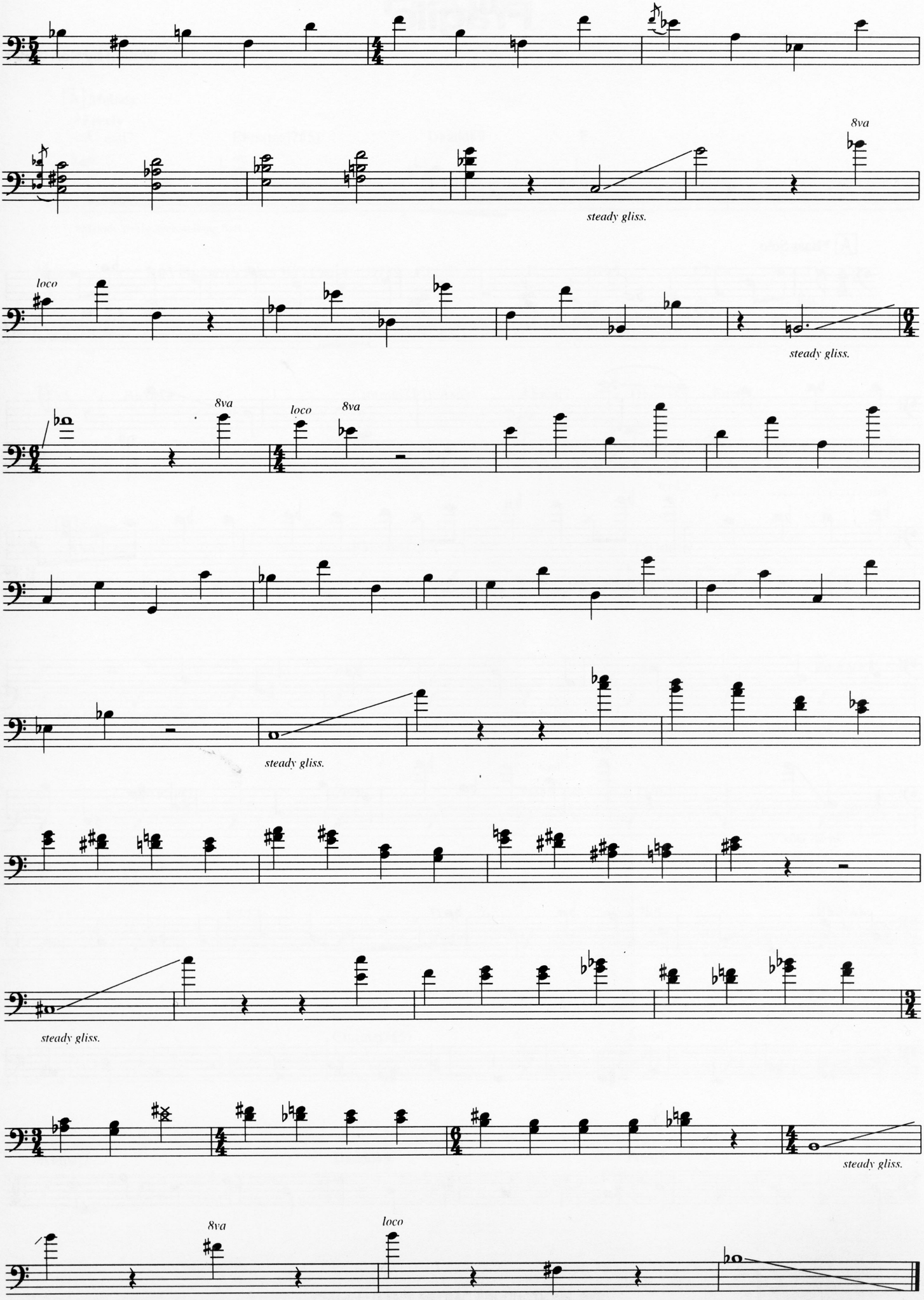
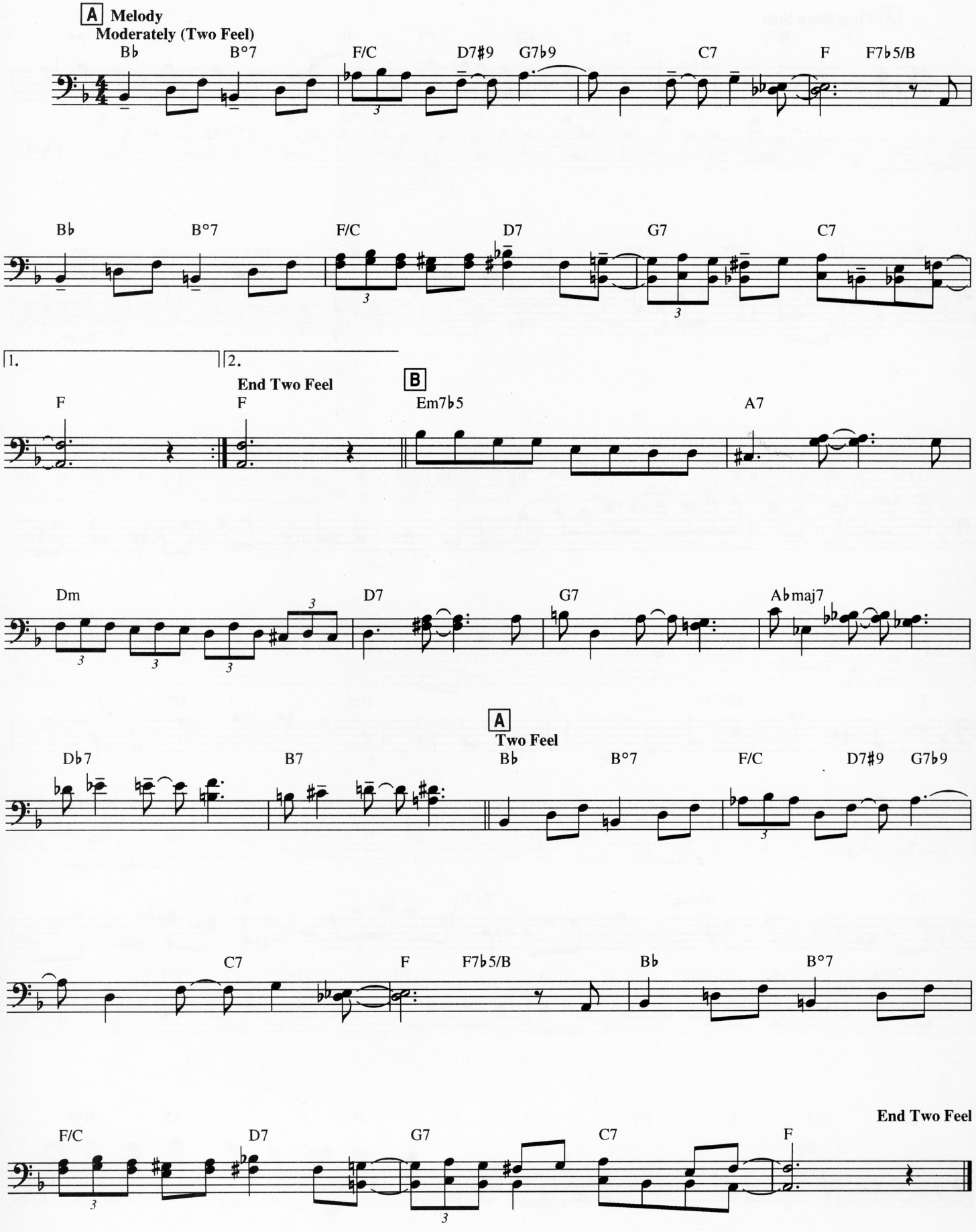

8va
steady gliss.
loco
steady gliss.
8va
loco
8va
steady gliss.
steady gliss.
8va
loco

Last Resort

Written by Ron Carter



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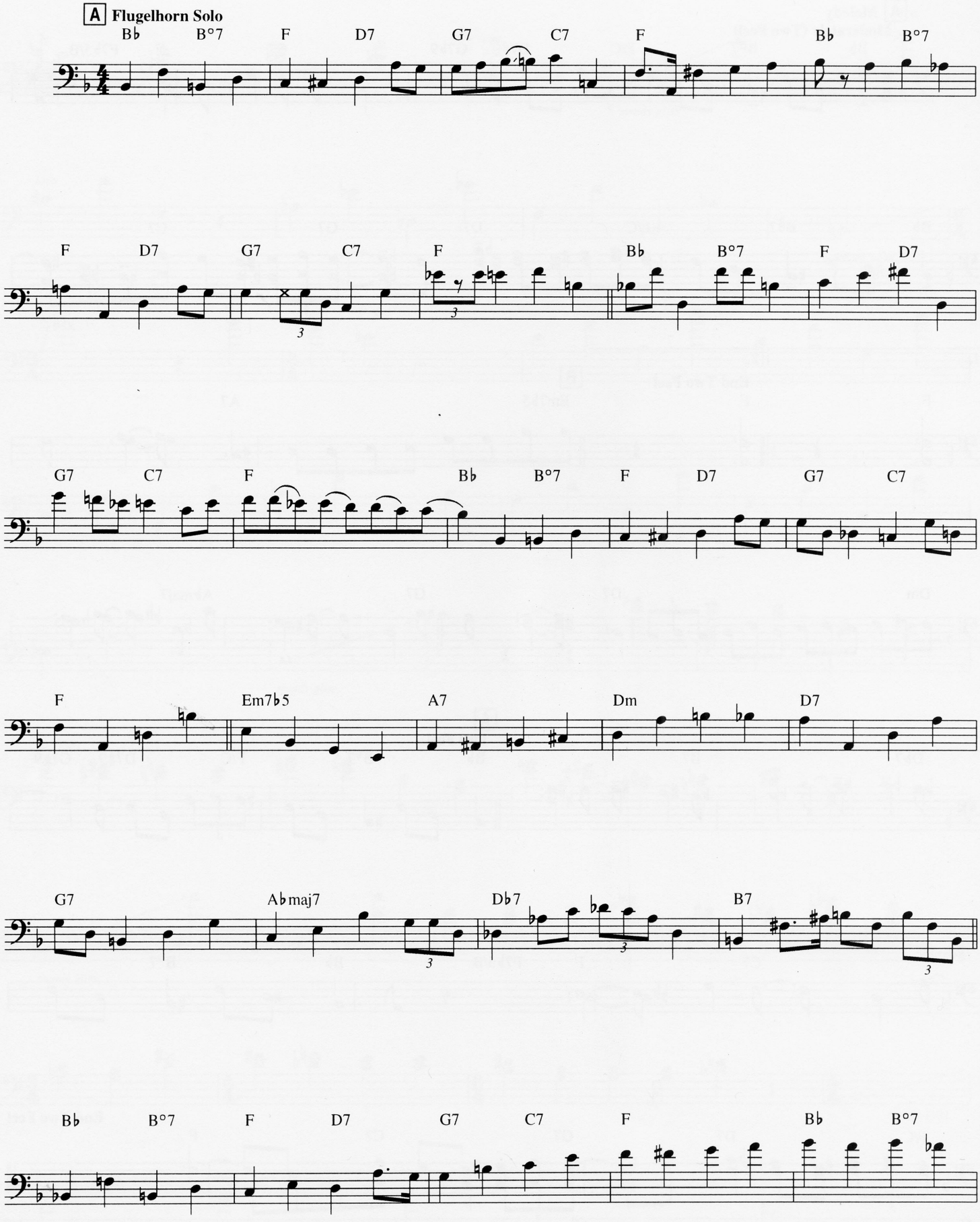
Last Resort

Written by Ron Carter



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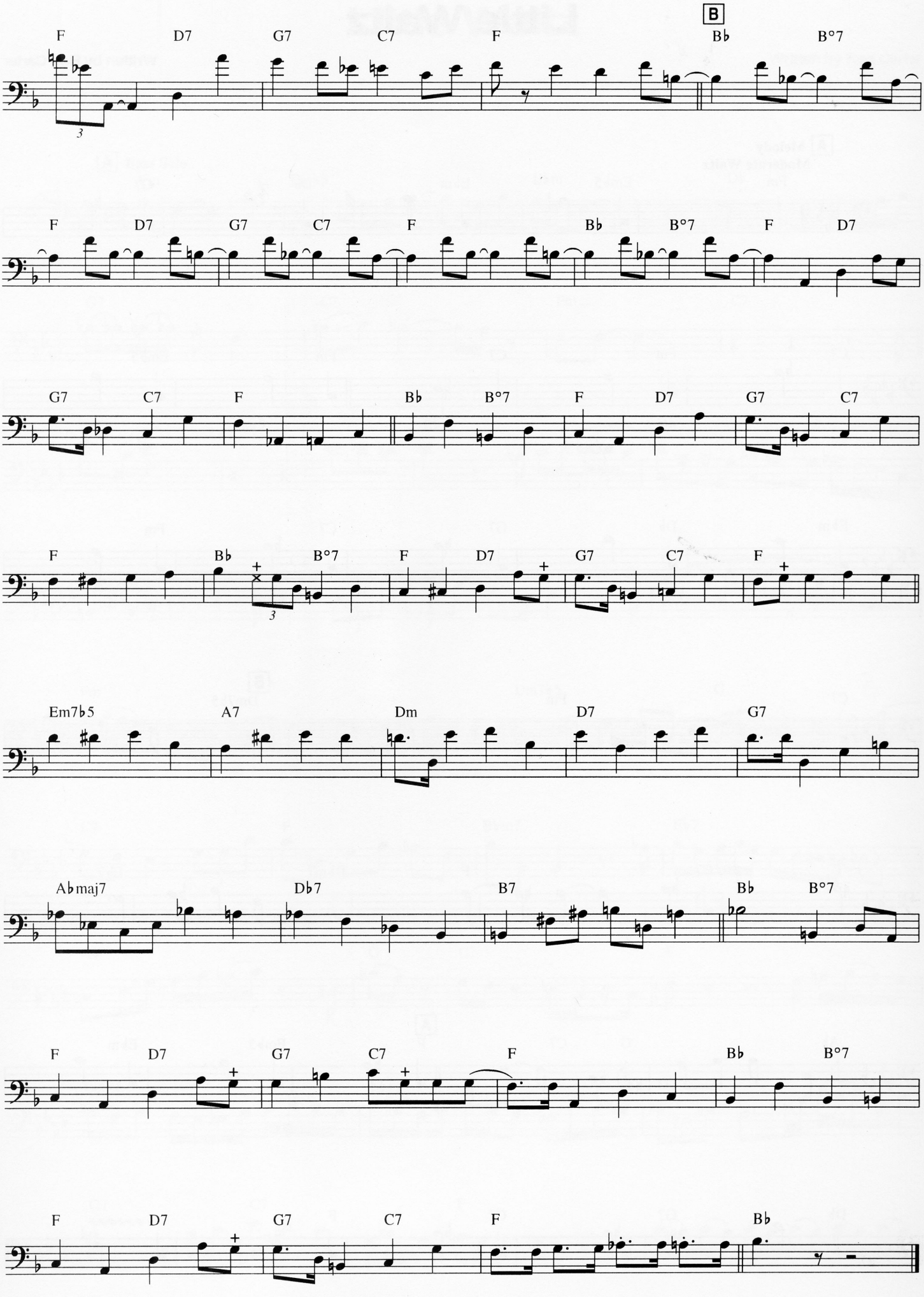
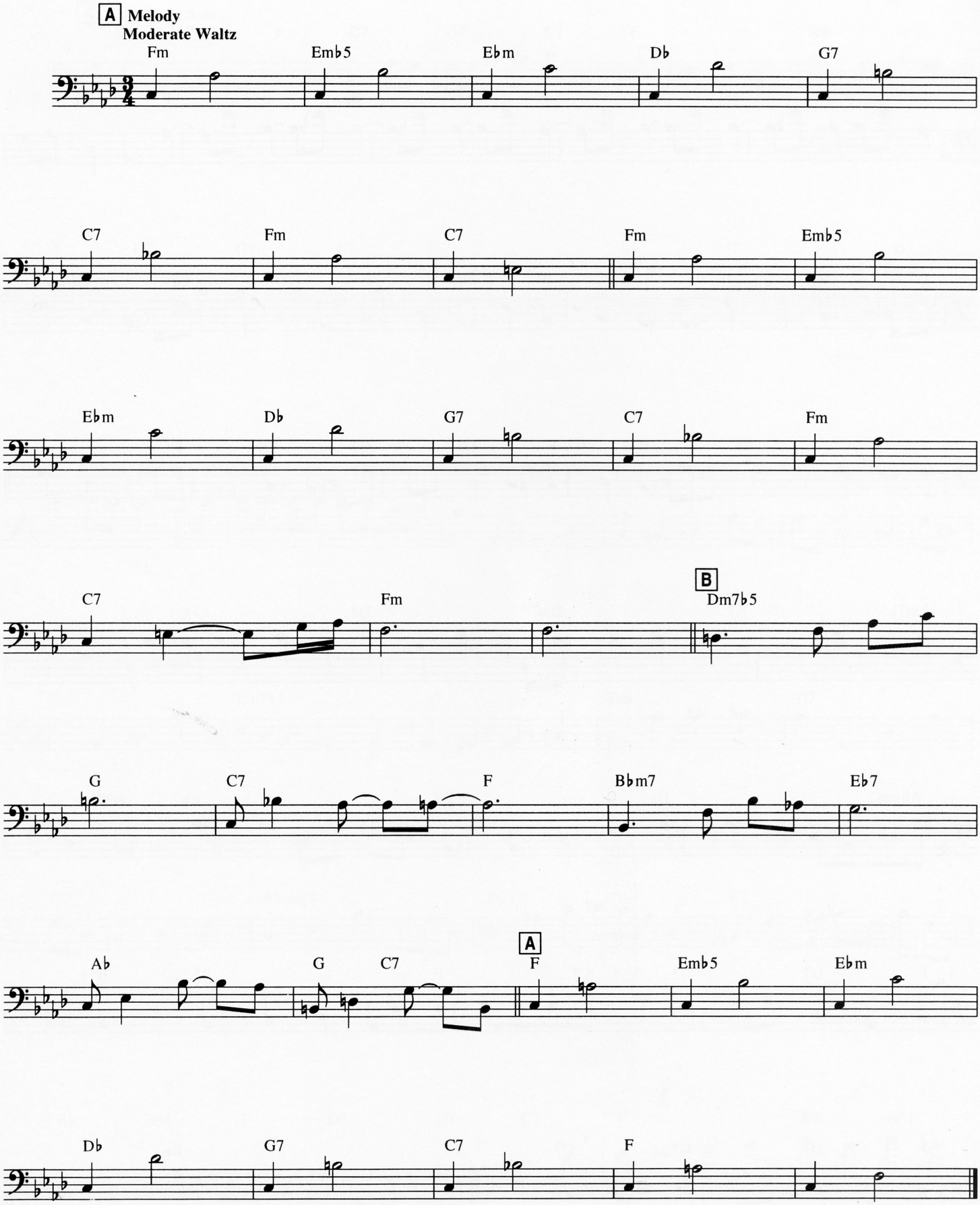

B
F D7 G7 C7 F B♭ B°7
F D7 G7 C7 F B♭ B°7 F D7
G7 C7 F B♭ B°7 F D7 G7 C7
F B♭ B°7 F D7 G7 C7 F
Em7♭5 A7 Dm D7 G7
A♭maj7 D♭7 B7 B♭ B°7
F D7 G7 C7 F B♭ B°7
F D7 G7 C7 F B♭

Little Waltz

Written by Ron Carter



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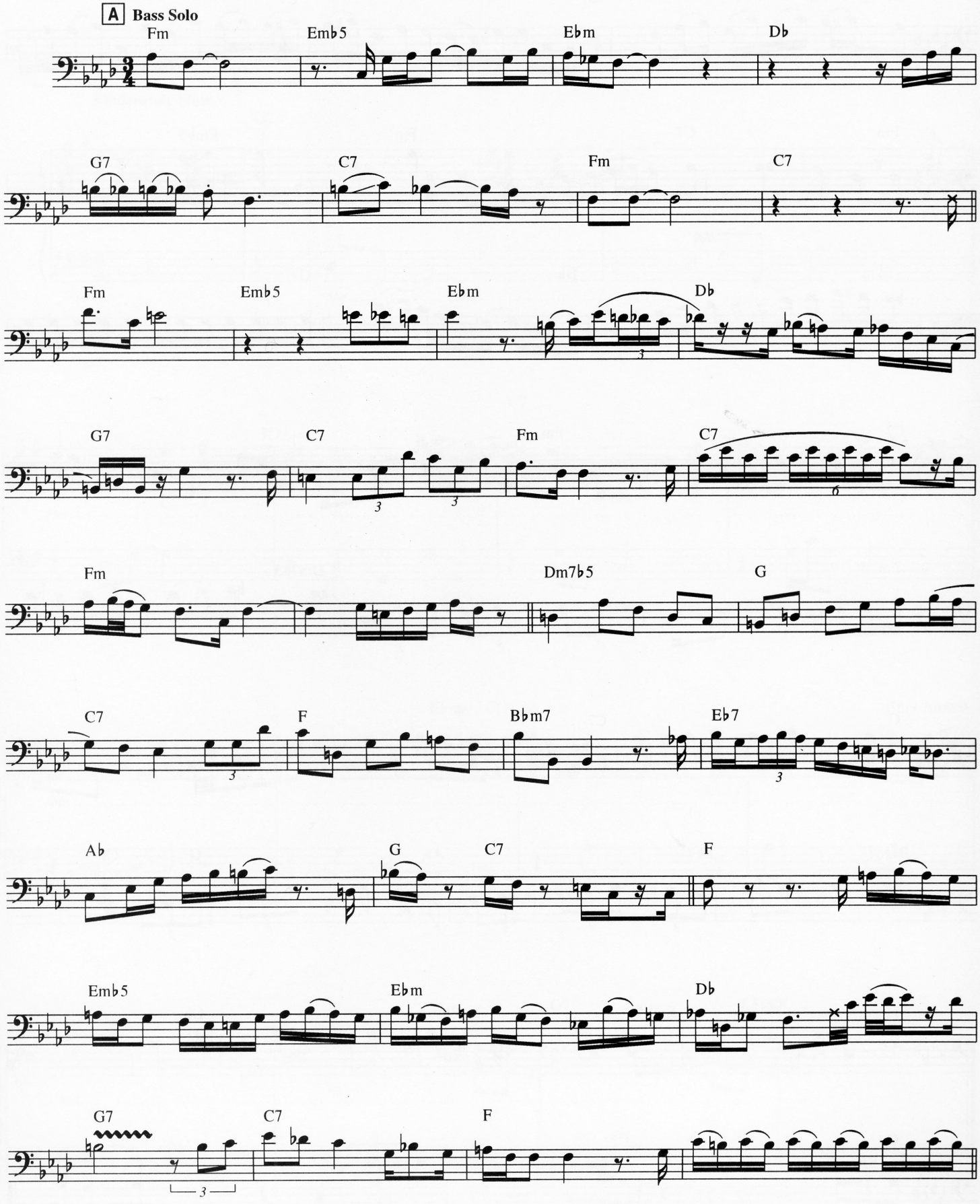
Little Waltz

Written by Ron Carter



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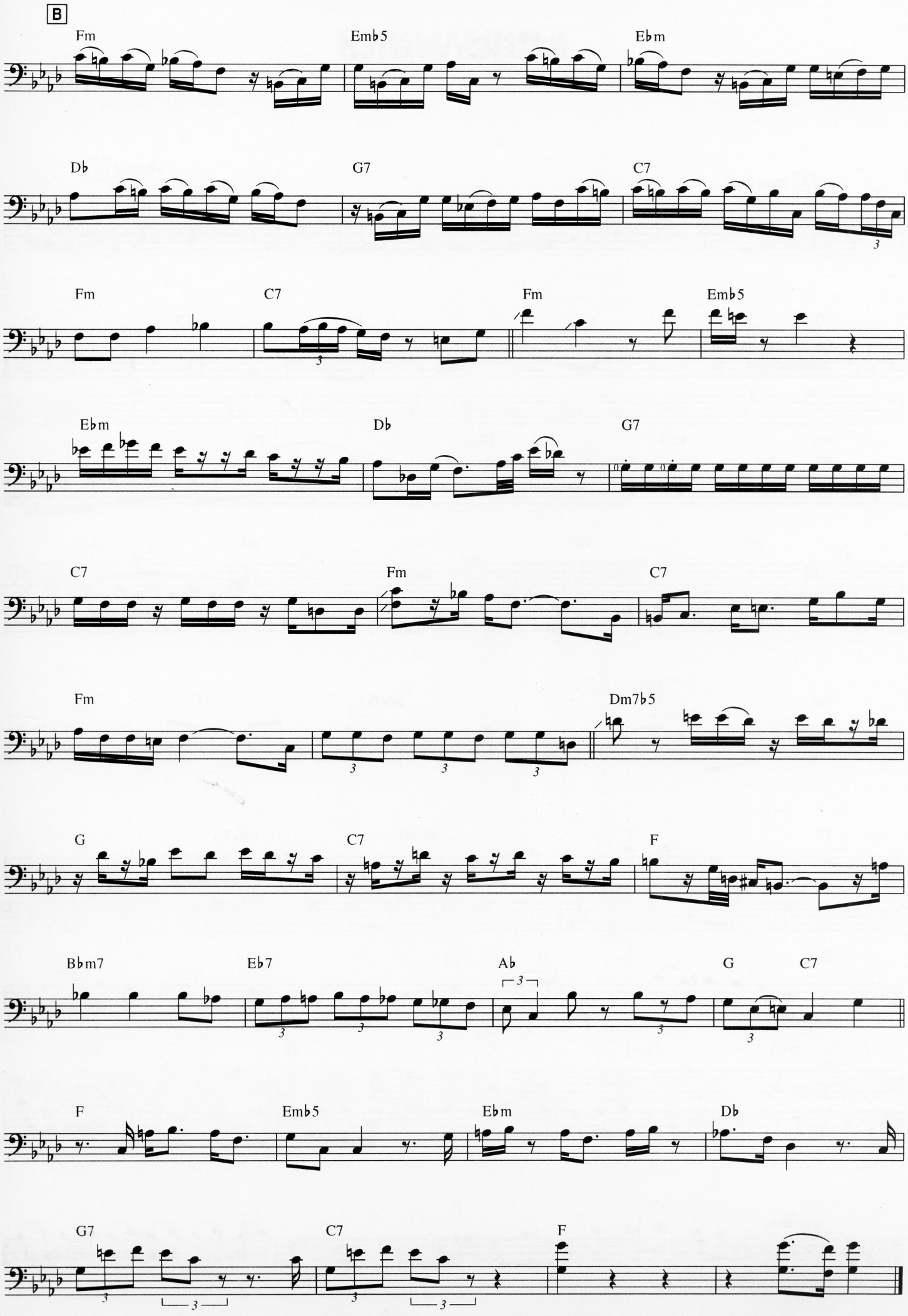
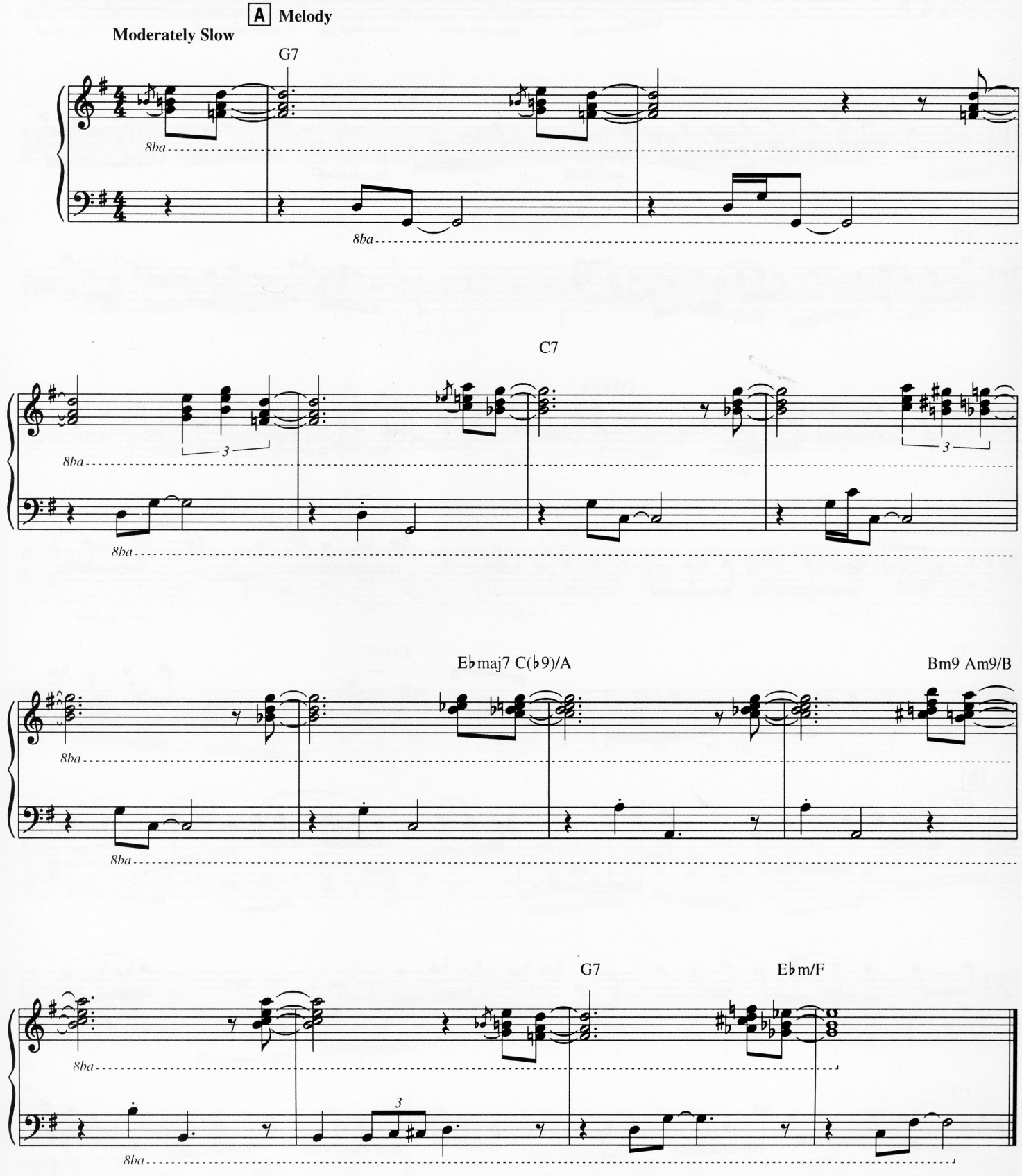

B
Fm
Emb5
Ebm
Db
G7
C7
Fm
C7
Fm
Emb5
Ebm
Db
G7
C7
Fm
C7
Fm
Dm7b5
G
C7
F
Bbm7
Eb7
Ab
G
C7
F
Emb5
Ebm
Db
G7
C7
F

Nearly

Written by Ron Carter



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Nearly

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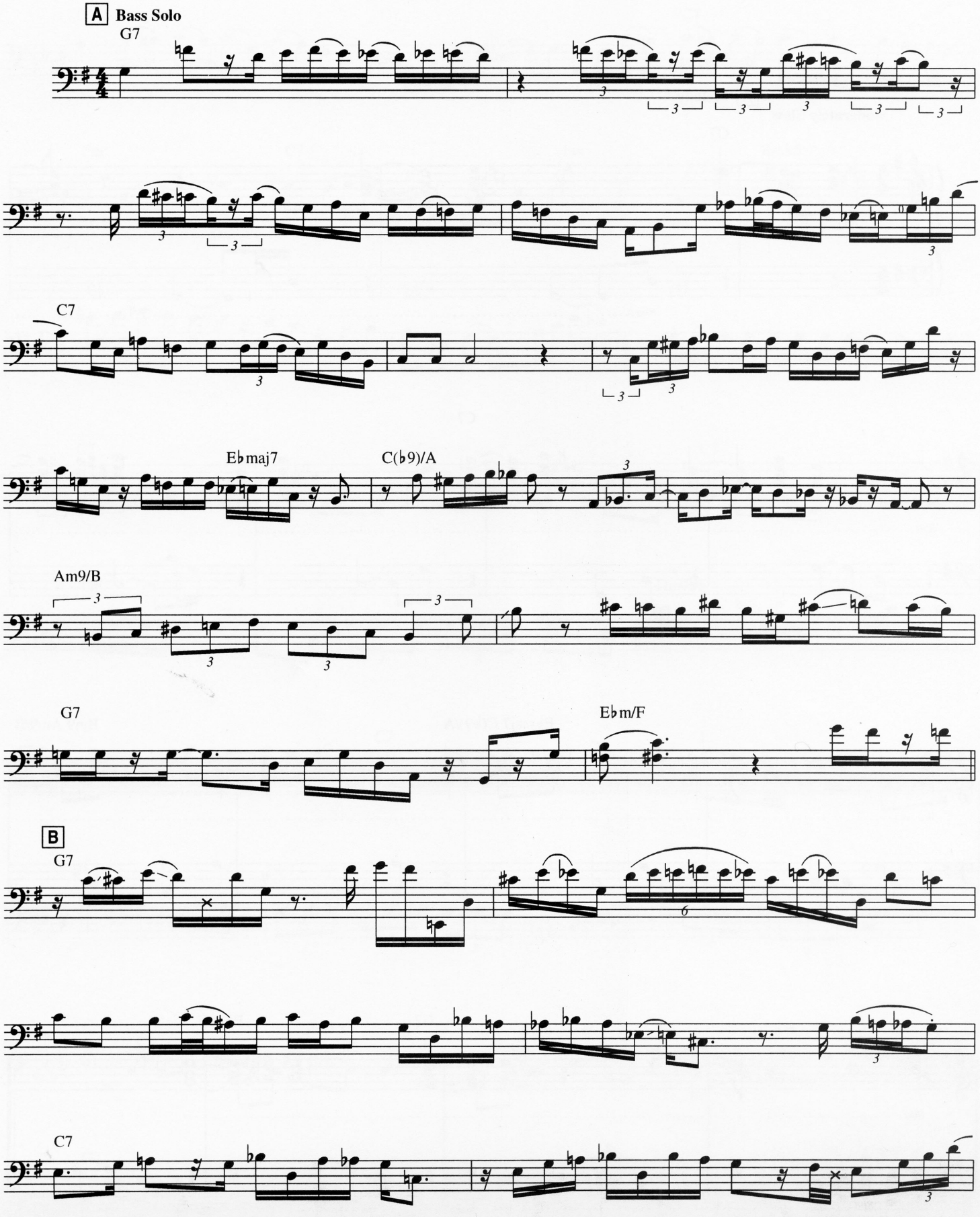

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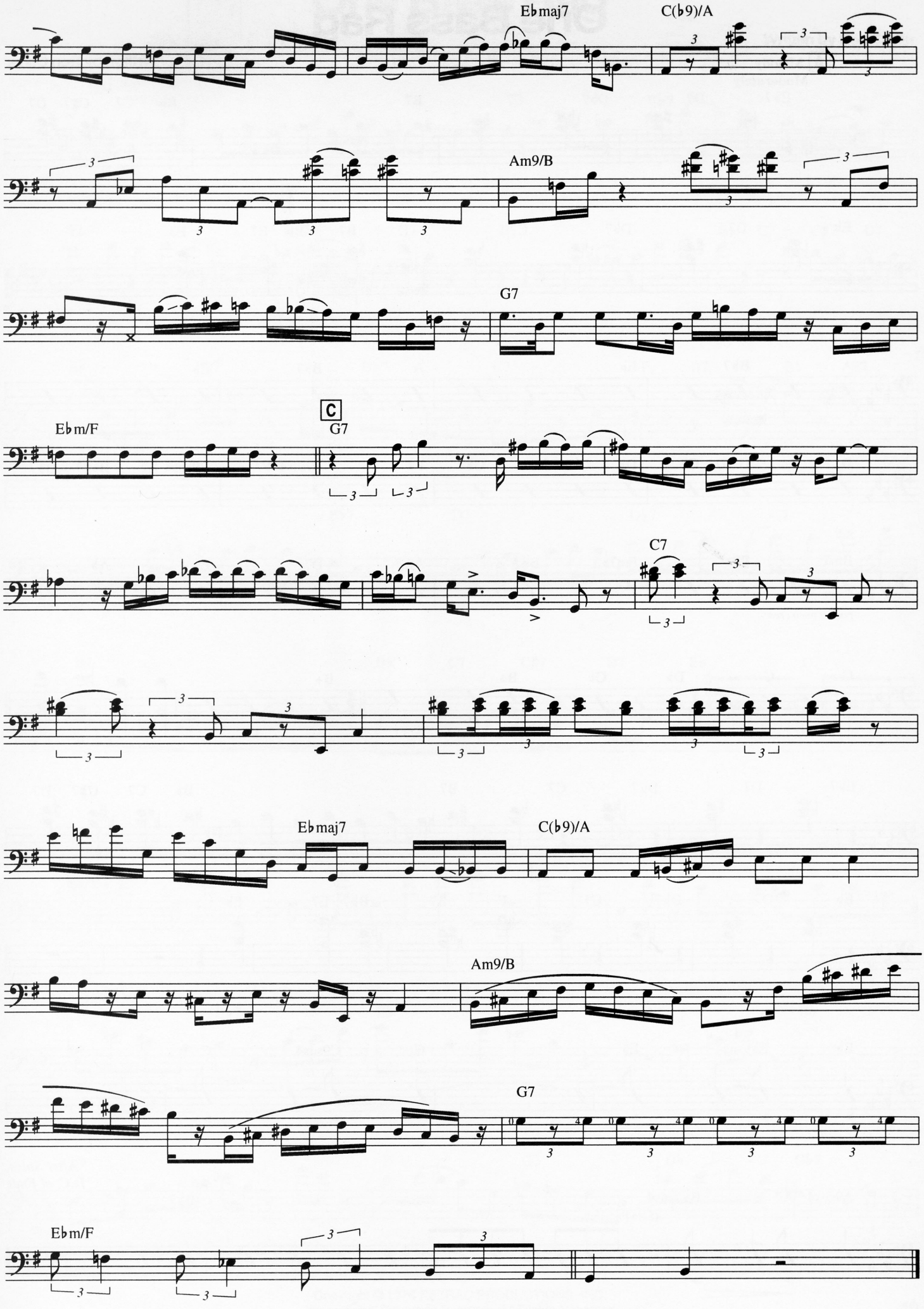
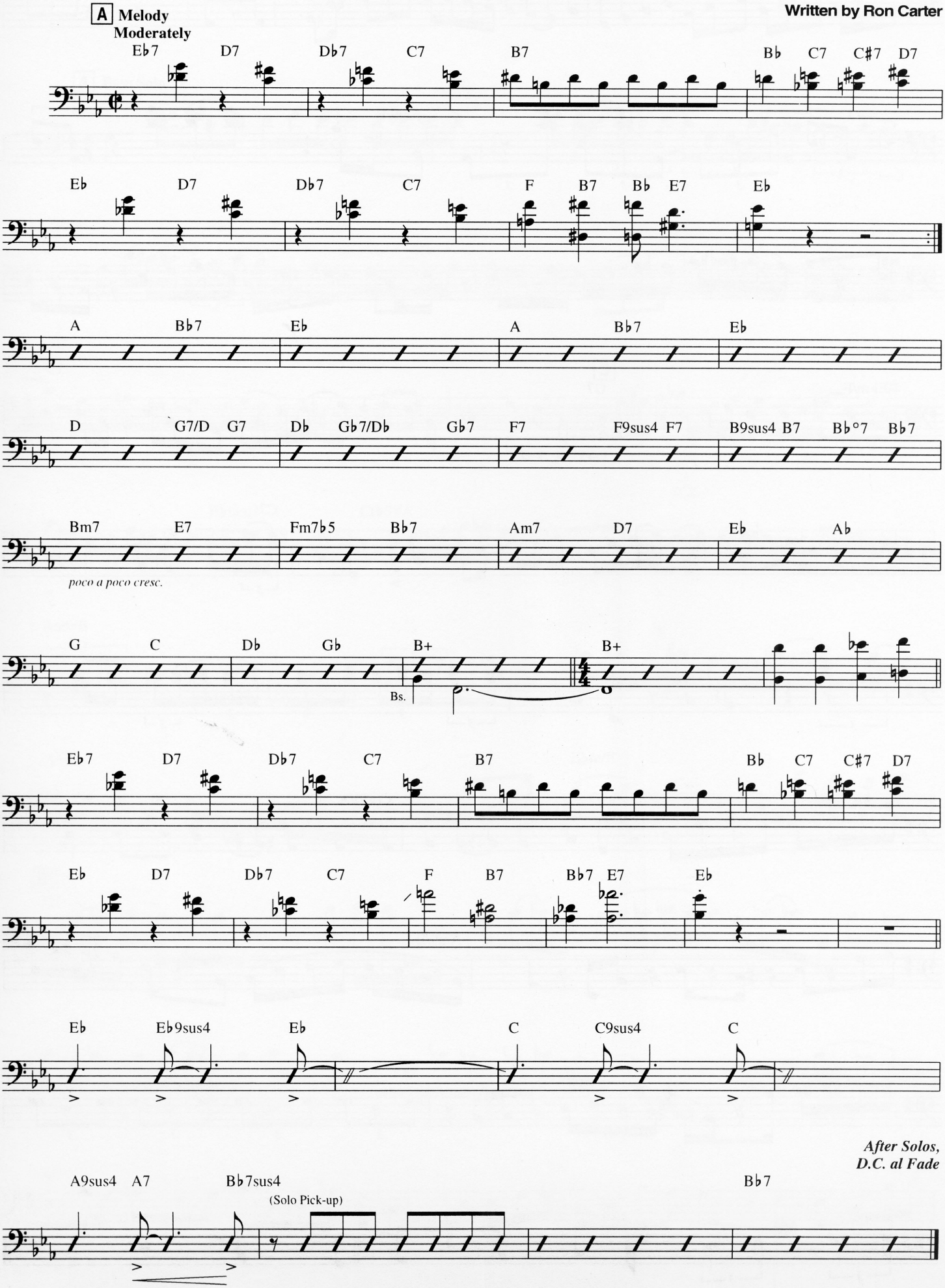

Ebmaj7
C(b9)/A
Am9/B
G7
C
Eb m/F
G7
C7
Ebmaj7
C(b9)/A
Am9/B
G7
Eb m/F

One Bass Rag

Written by Ron Carter



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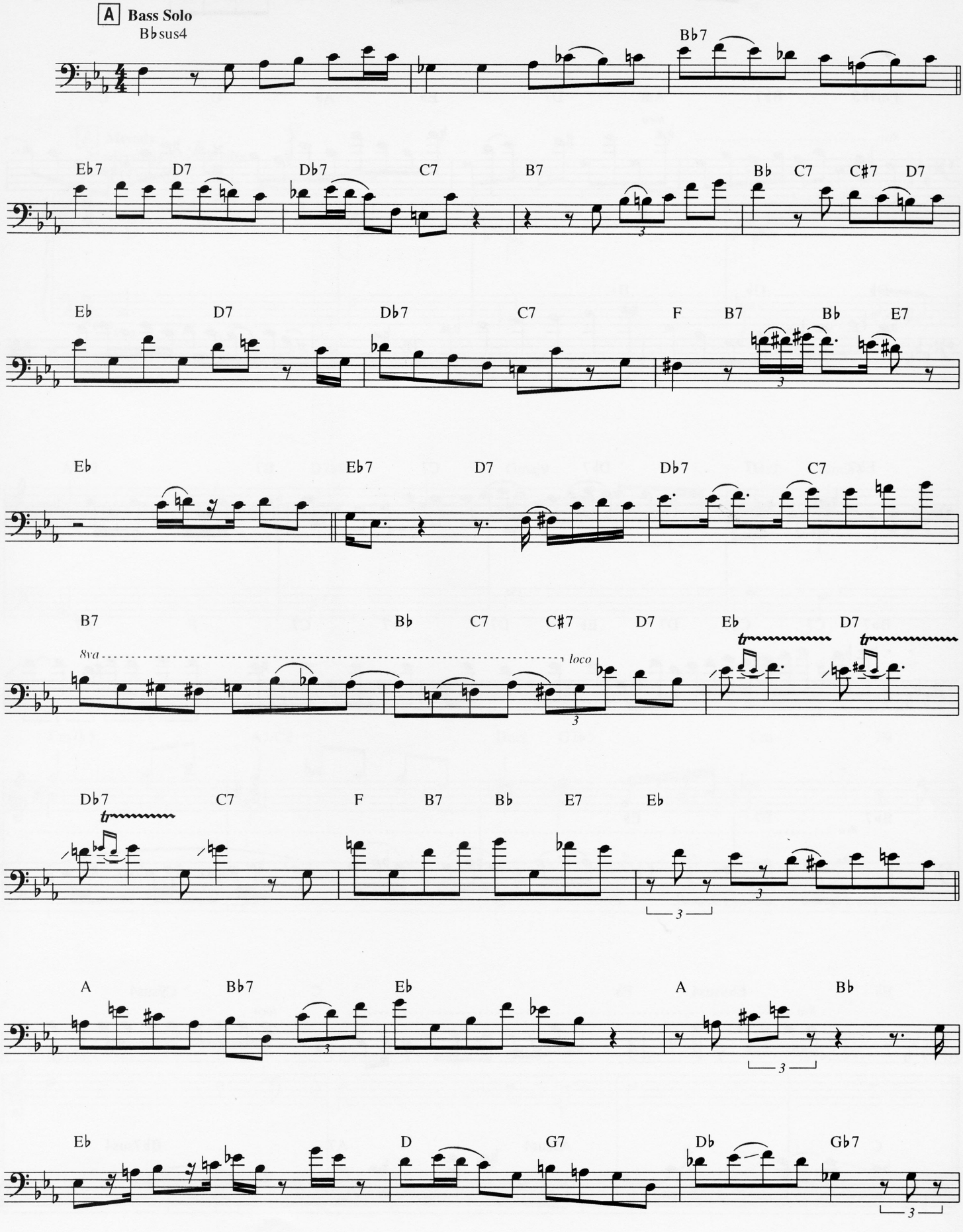
One Bass Rag

Written by Ron Carter



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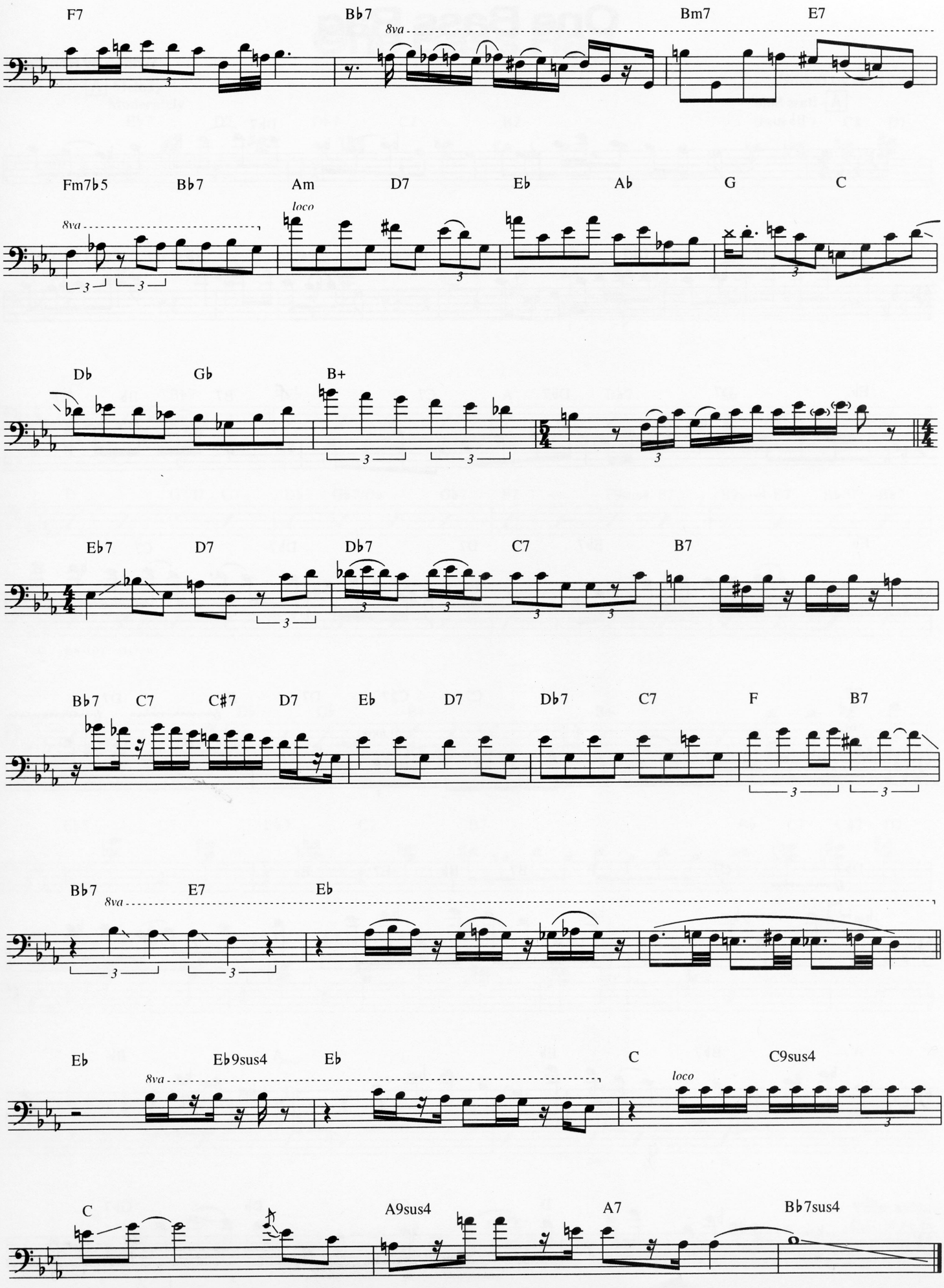
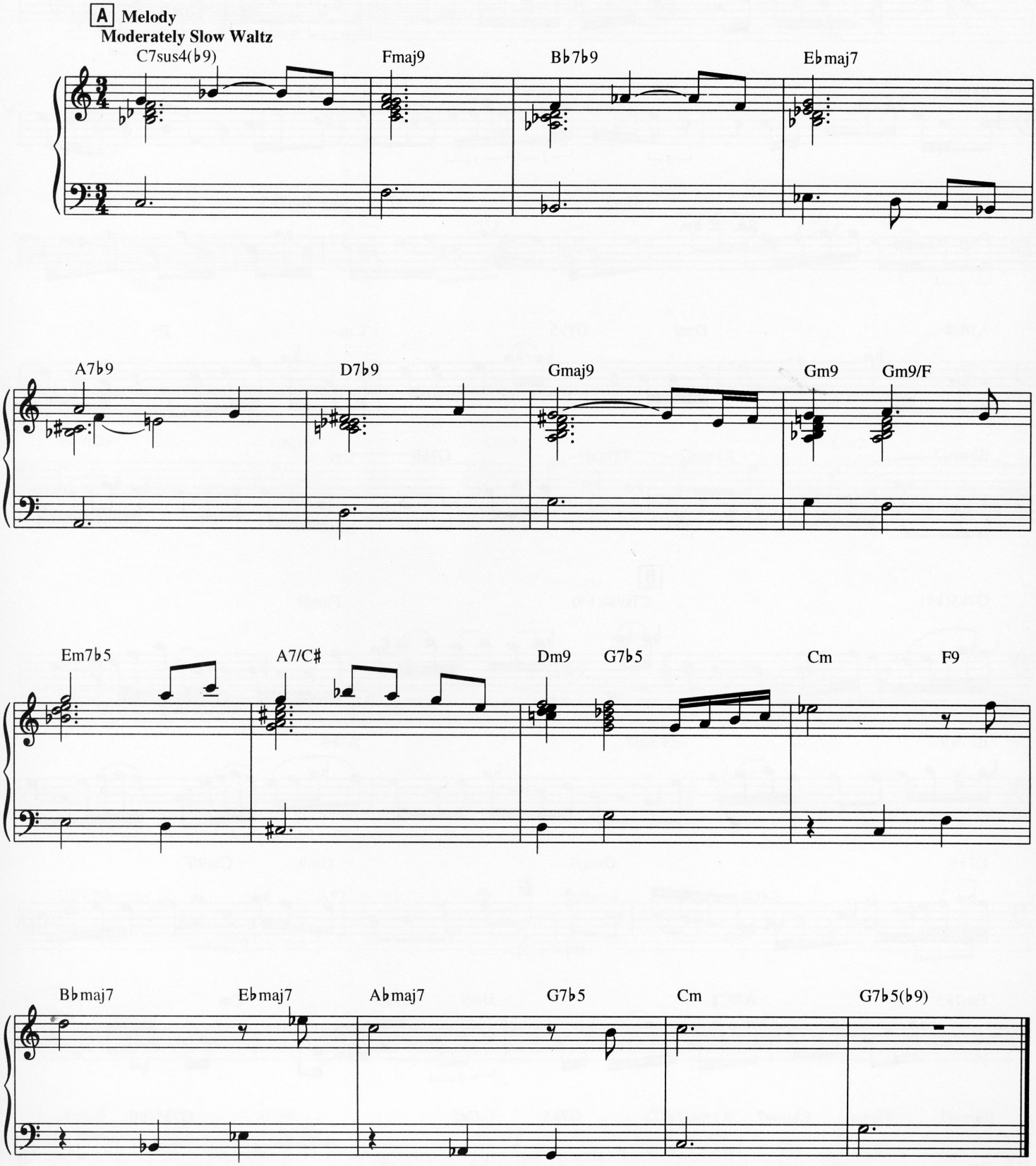

F7
B♭7
Bm7
E7
8va
Fm7♭5
B♭7
Am
D7
E♭
A♭
G
C
loco
8va
D♭
G♭
B+
E♭7
D7
D♭7
C7
B7
B♭7
C7
C♯7
D7
E♭
D7
D♭7
C7
F
B7
B♭7
8va
E7
E♭
E♭
E♭9sus4
E♭
C
C9sus4
loco
C
A9sus4
A7
B♭7sus4

No Flowers Please

Written by Ron Carter



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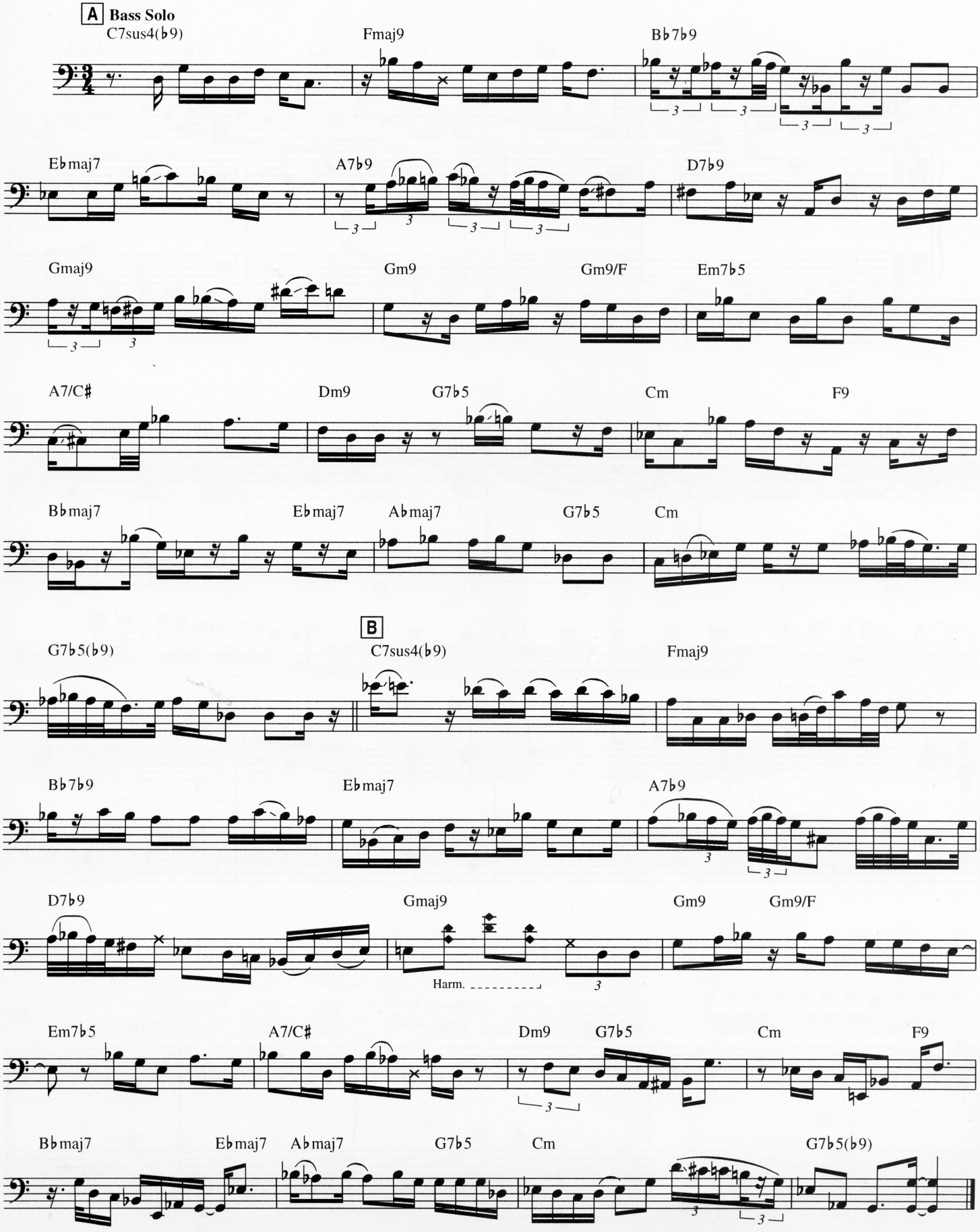
No Flowers Please

Written by Ron Carter



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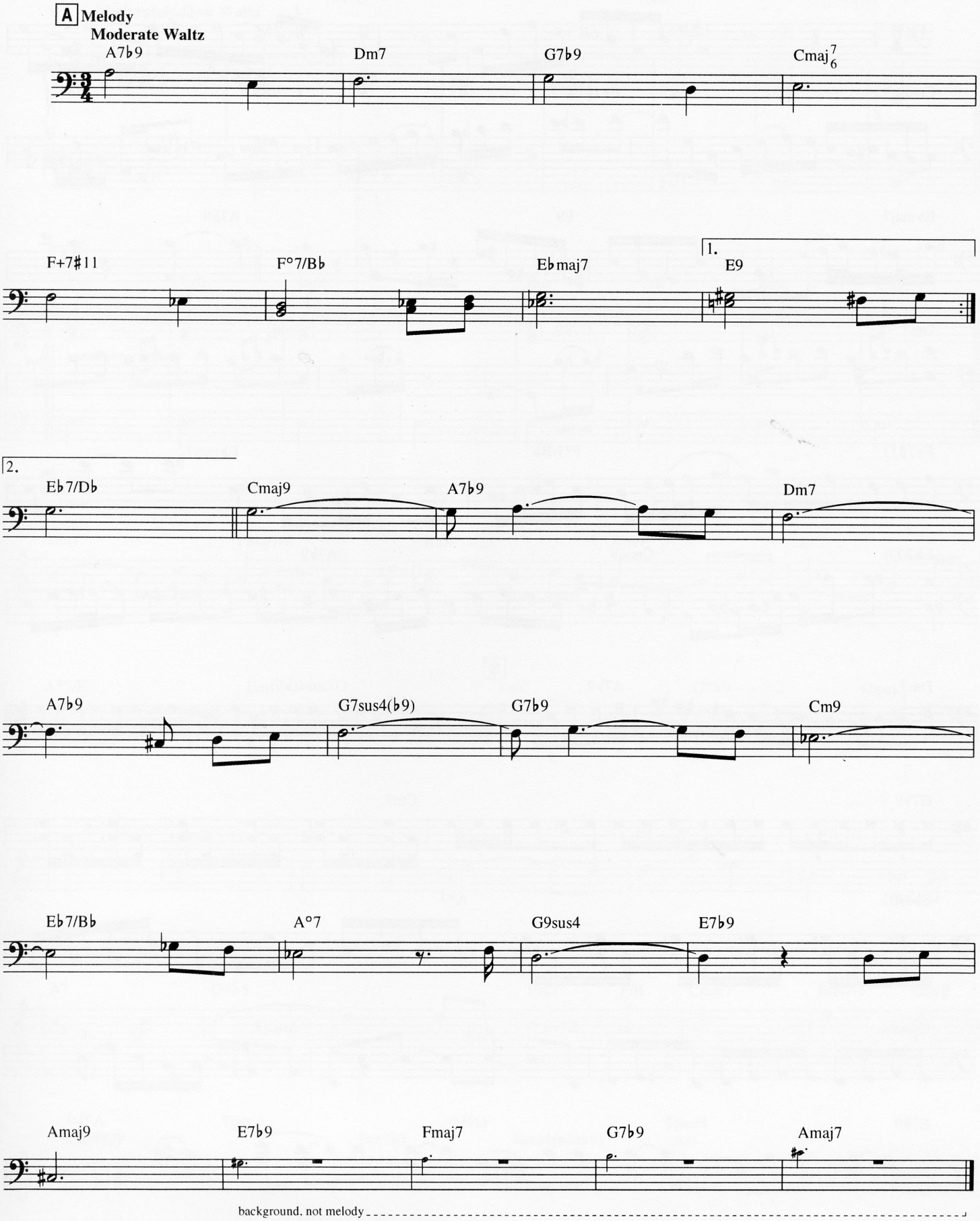
New Waltz

Written by Ron Carter



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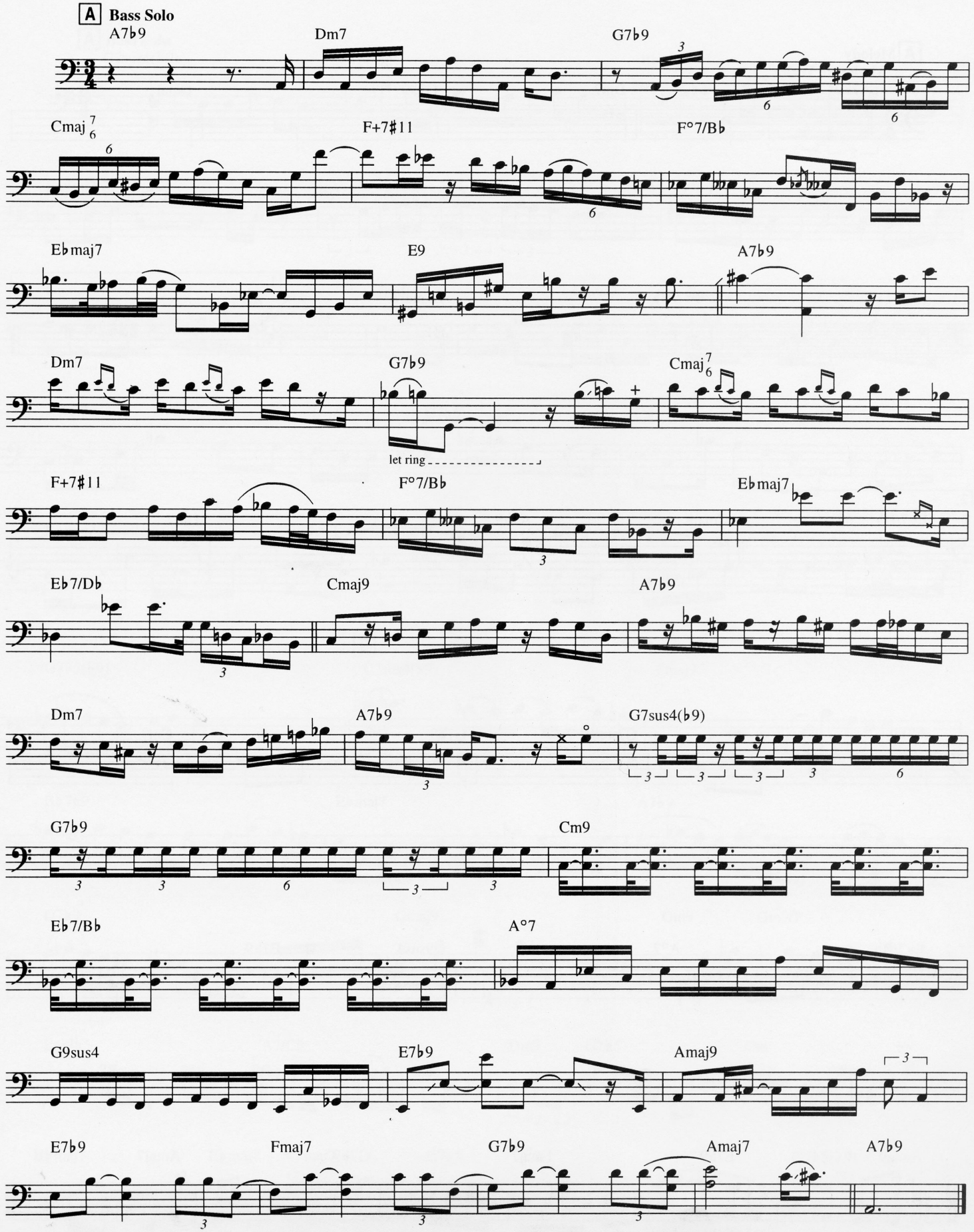
New Waltz

Written by Ron Carter



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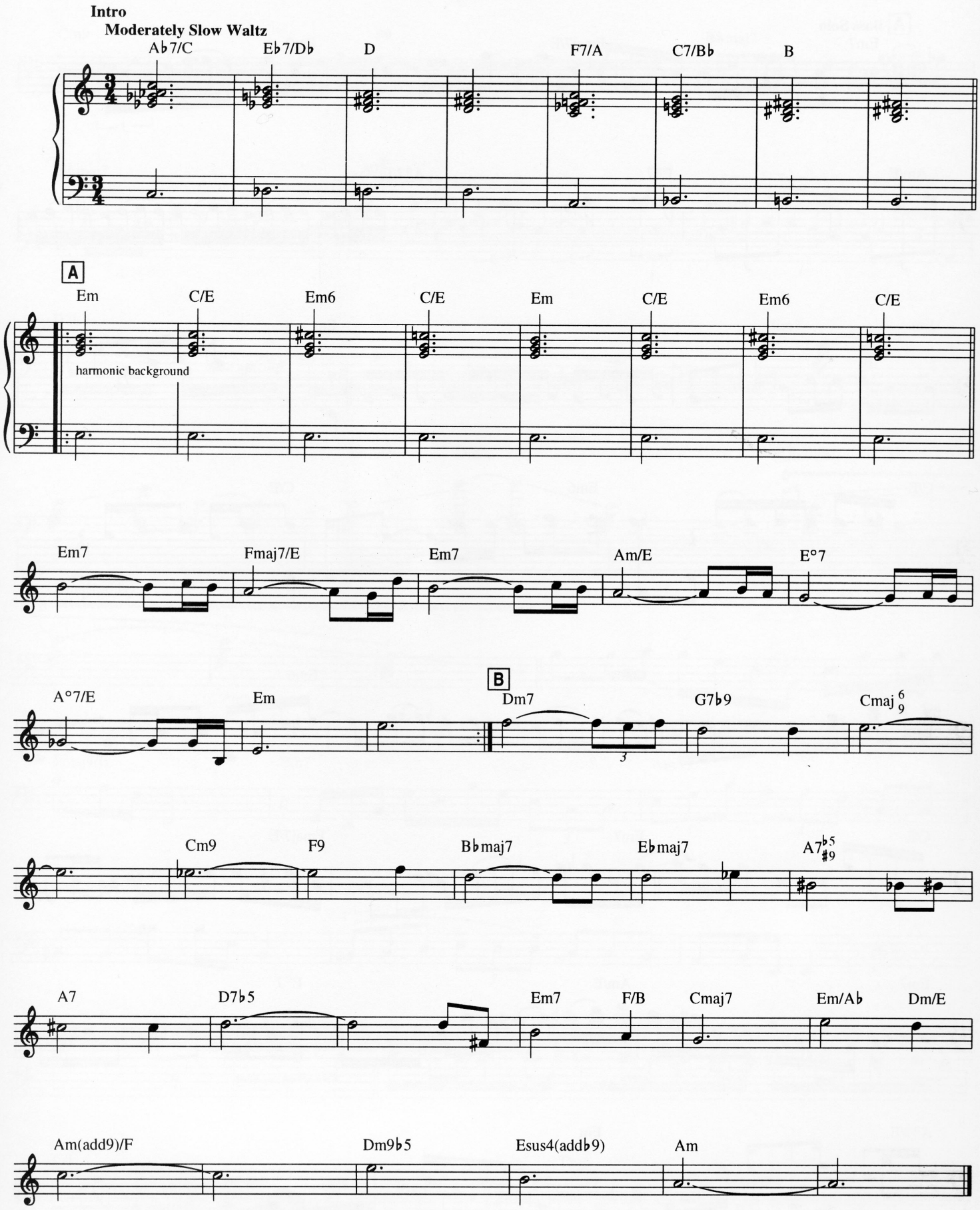
Tear Drop

Written by Ron Carter



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Tear Drop

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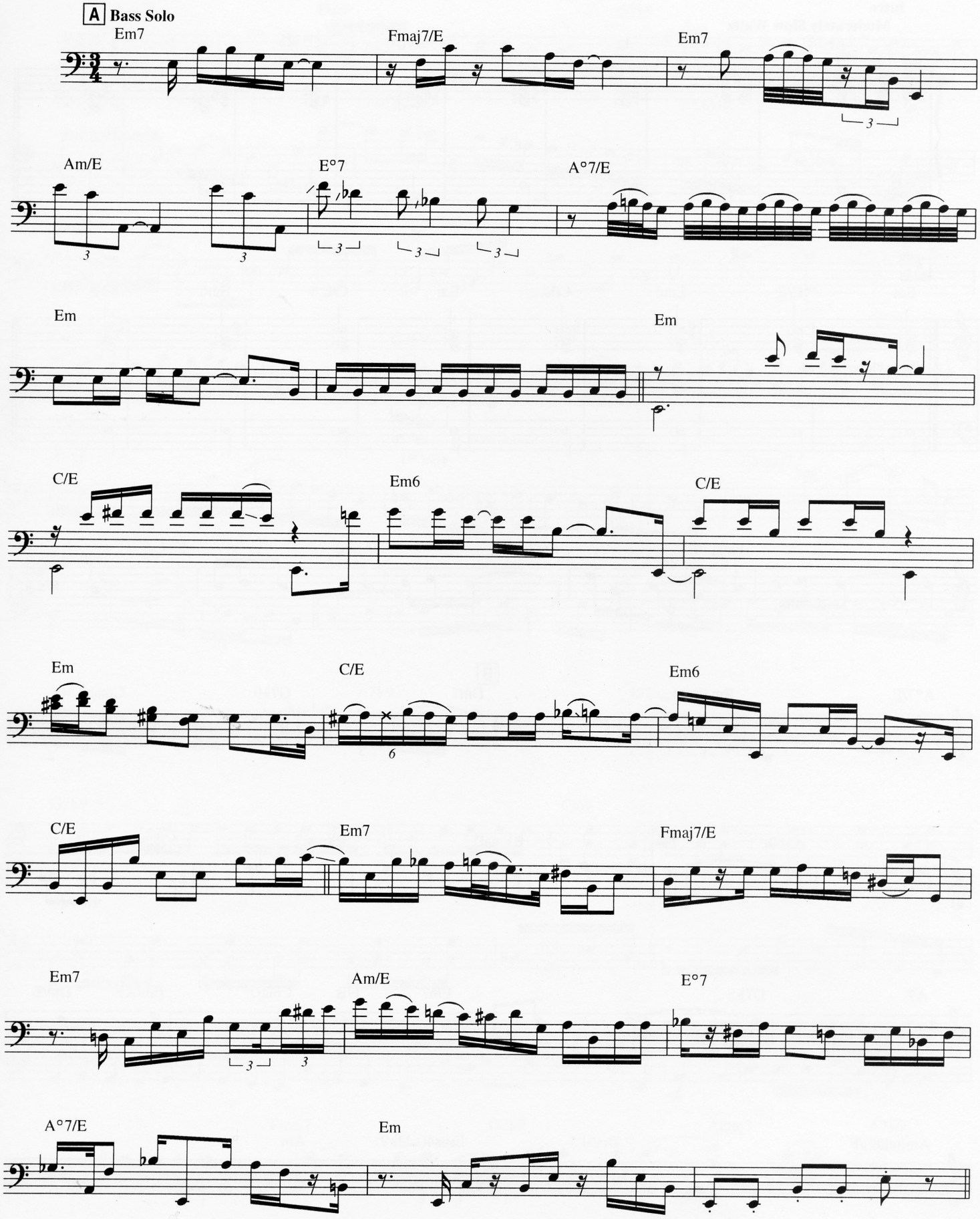

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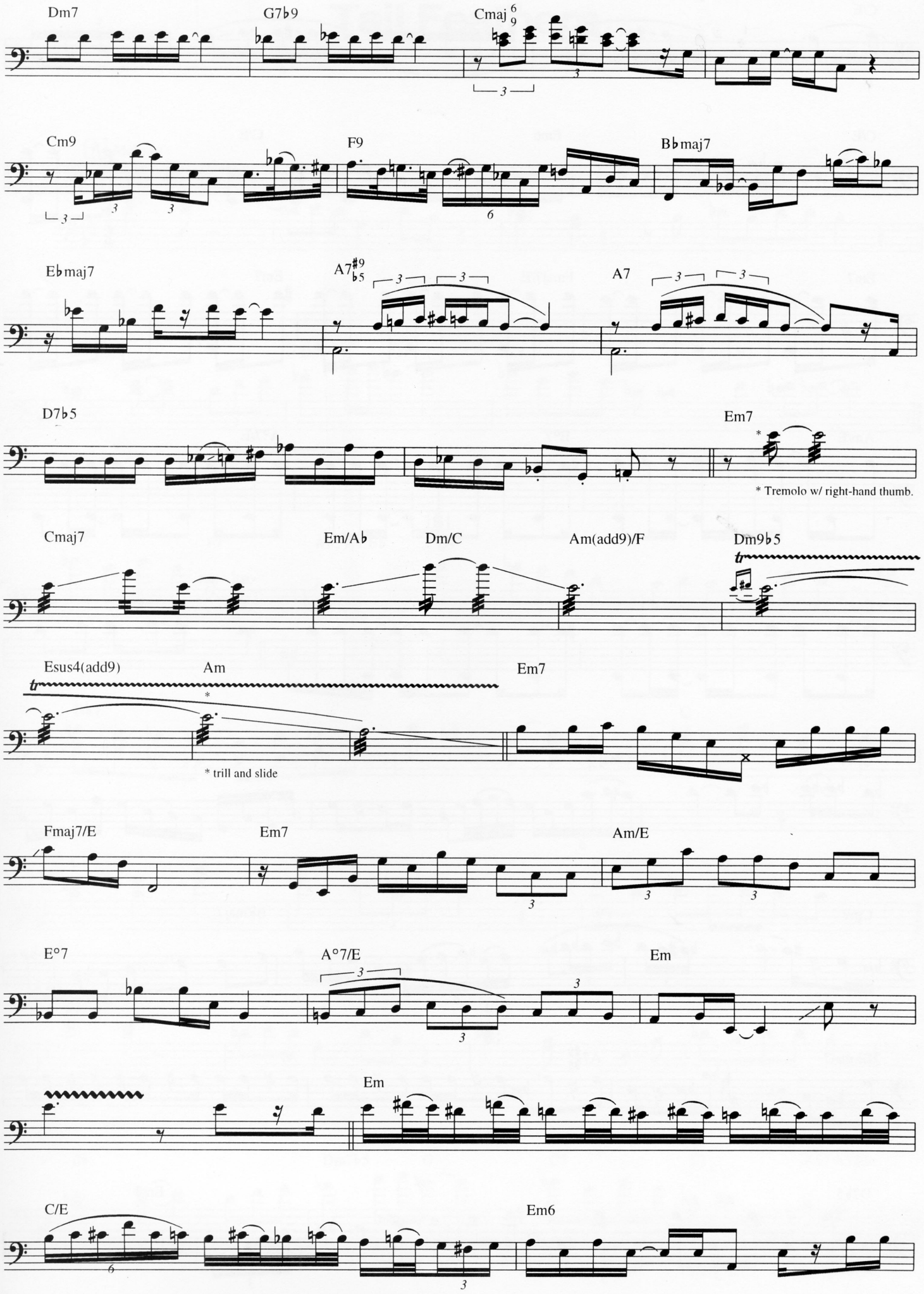
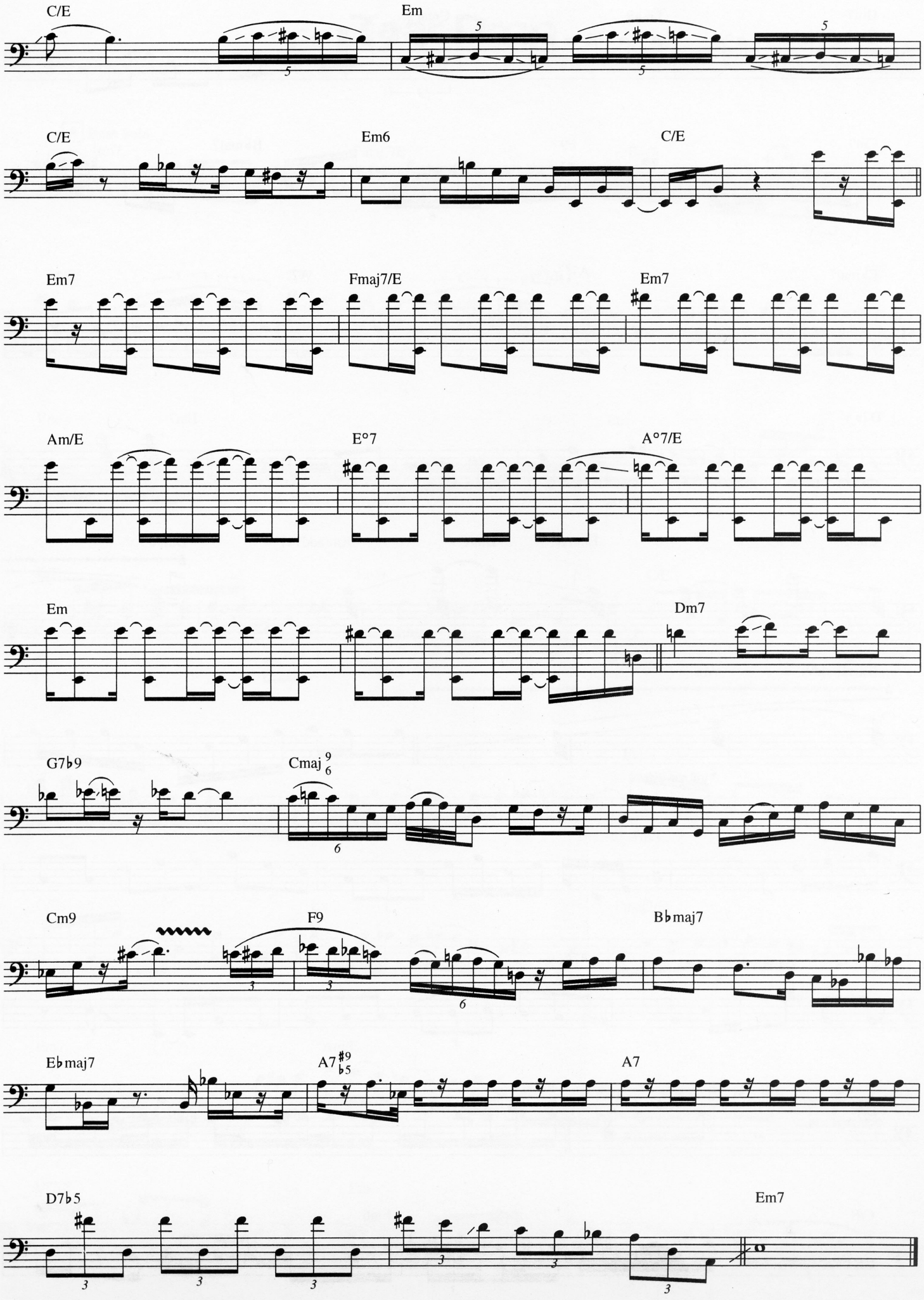
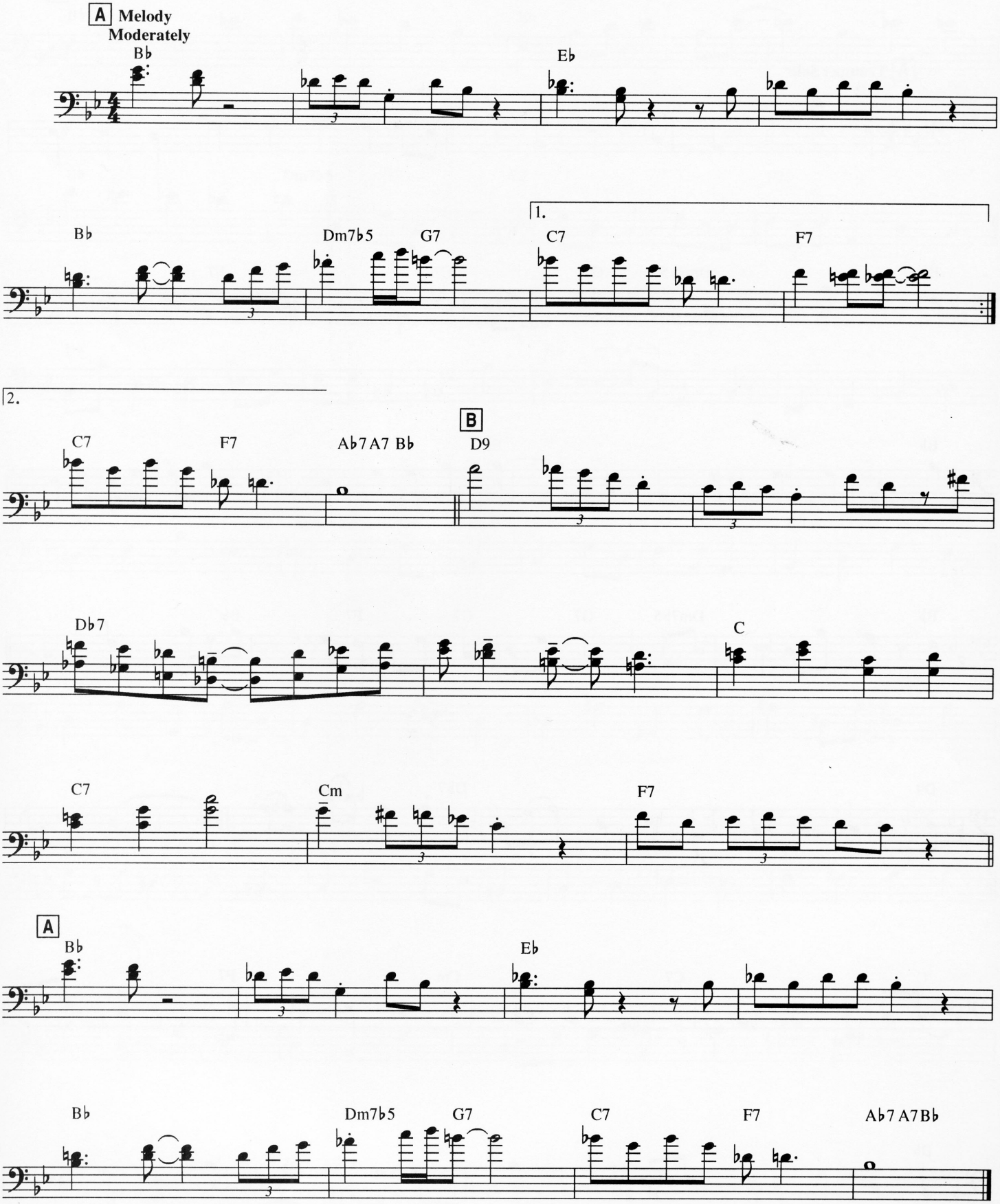

Dm7
G7♭9
Cmaj 6/9
Cm9
F9
B♭maj7
E♭maj7
A7♯9/♭5
A7
D7♭5
Em7
* Tremolo w/ right-hand thumb.
Cmaj7
Em/A♭
Dm/C
Am(add9)/F
Dm9♭5
Esus4(add9)
Am
Em7
* trill and slide
Fmaj7/E
Em7
Am/E
E°7
A°7/E
Em
Em
C/E
Em6


C/E
Em
C/E
Em6
C/E
Em7
Fmaj7/E
Em7
Am/E
E°7
A°7/E
Em
Dm7
G7♭9
Cmaj 9 6
Cm9
F9
B♭maj7
E♭maj7
A7 ♯9 ♭5
A7
D7♭5
Em7

Tail Feathers

Written by Ron Carter



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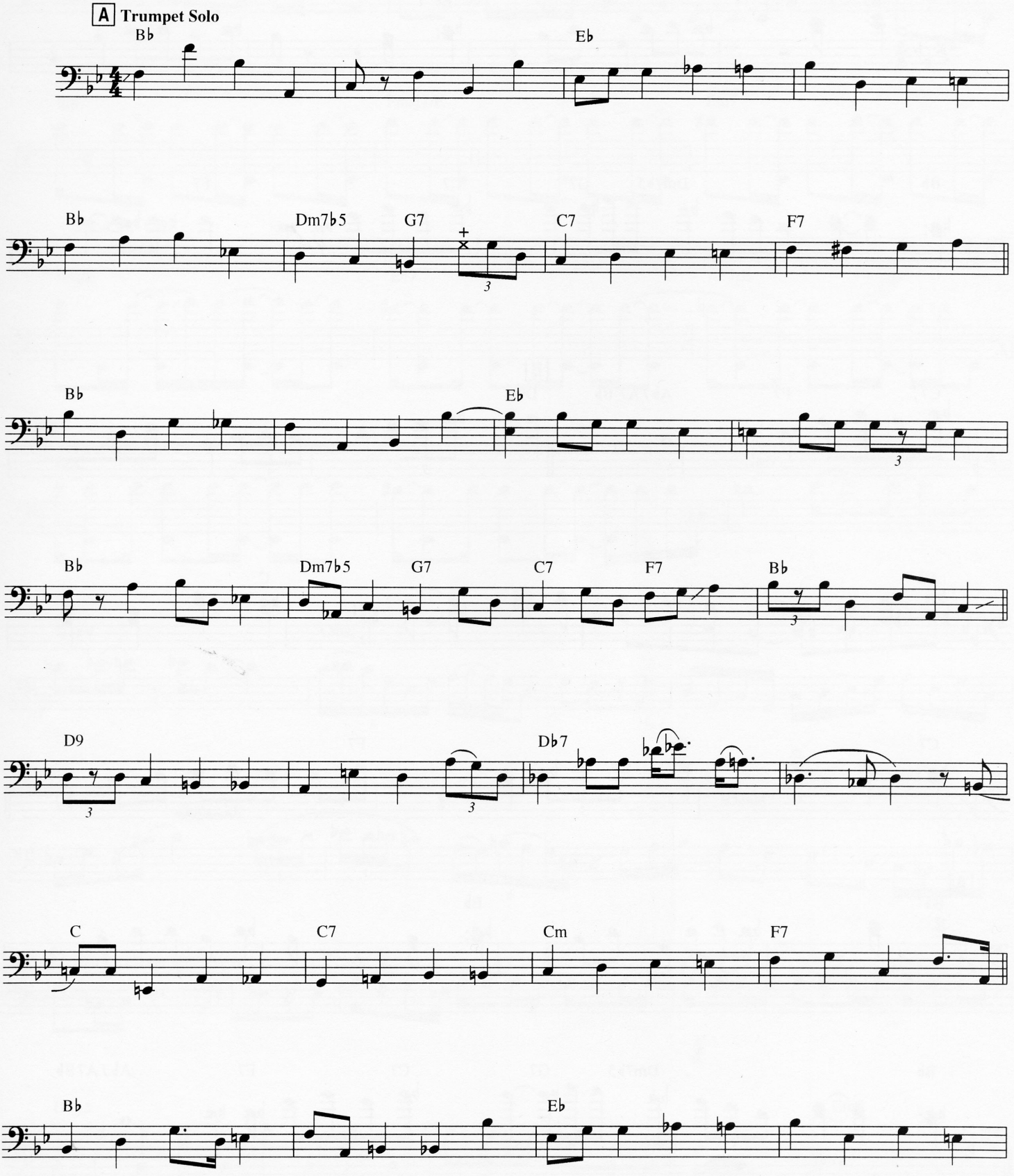
Tail Feathers

Written by Ron Carter



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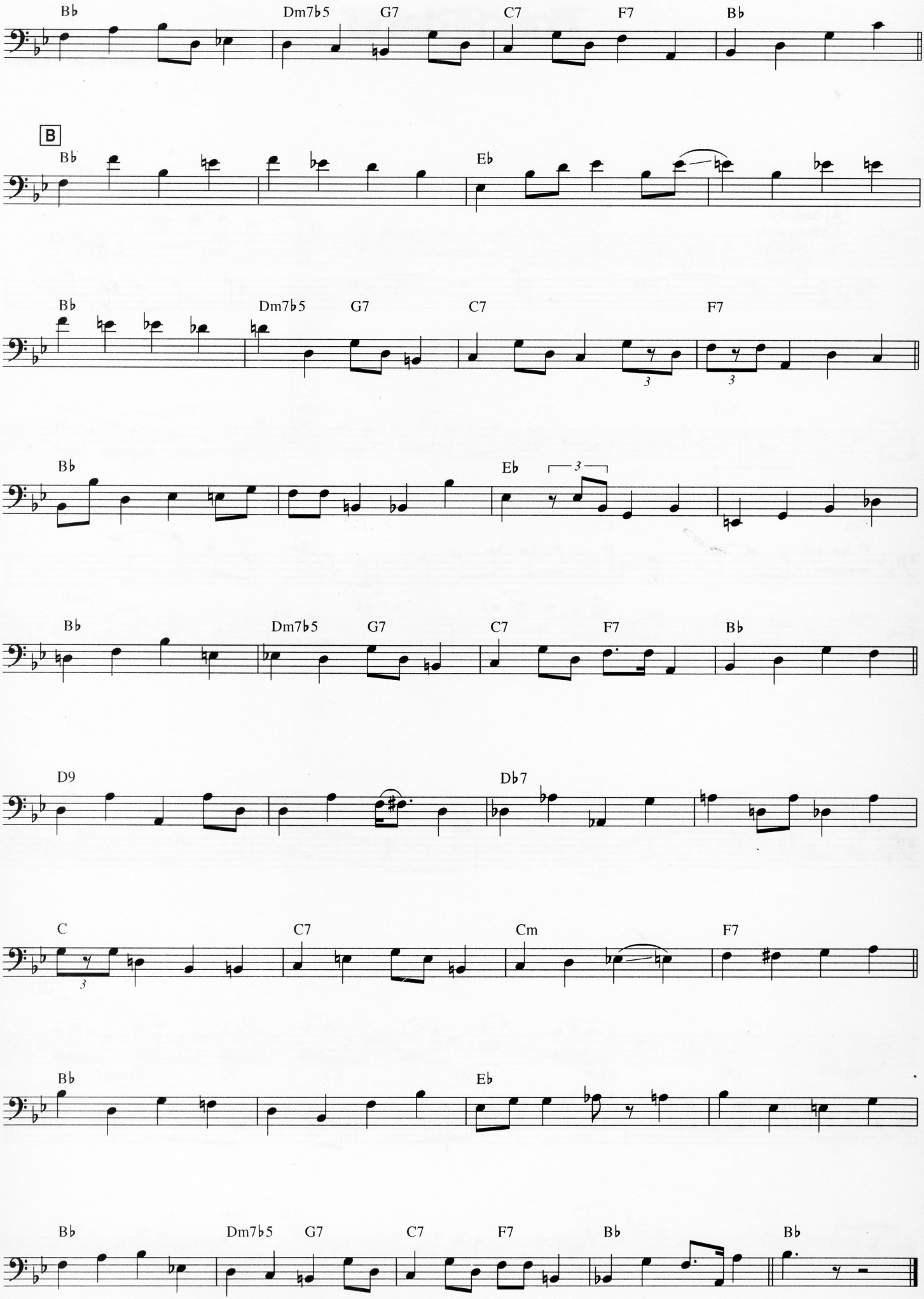
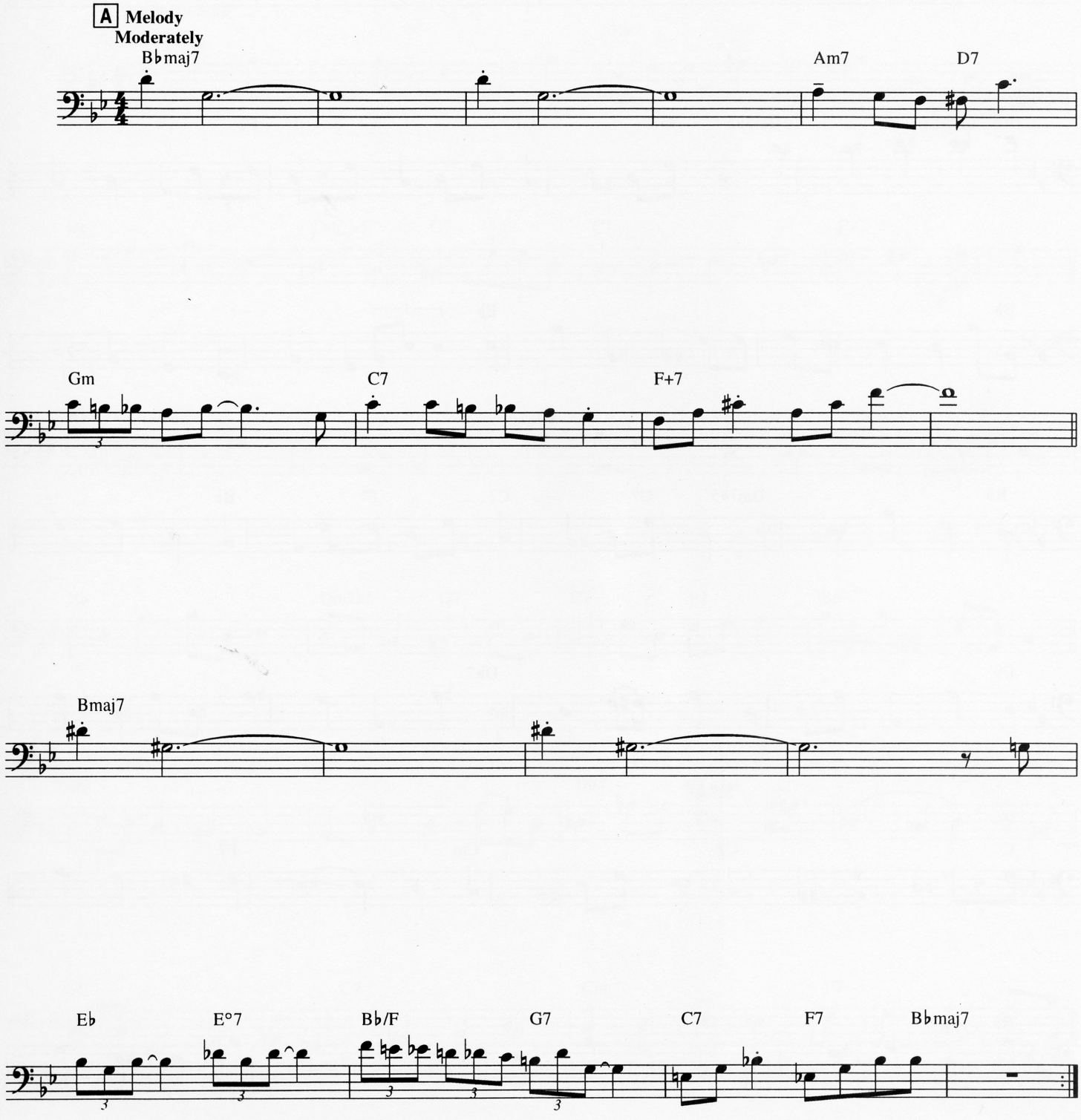

B♭
Dm7♭5
G7
C7
F7
B♭
B
B♭
E♭
B♭
Dm7♭5
G7
C7
F7
B♭
E♭
B♭
Dm7♭5
G7
C7
F7
B♭
D9
D♭7
C
C7
Cm
F7
B♭
E♭
B♭
Dm7♭5
G7
C7
F7
B♭
B♭

Third Plane

Written by Ron Carter



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Third Plane

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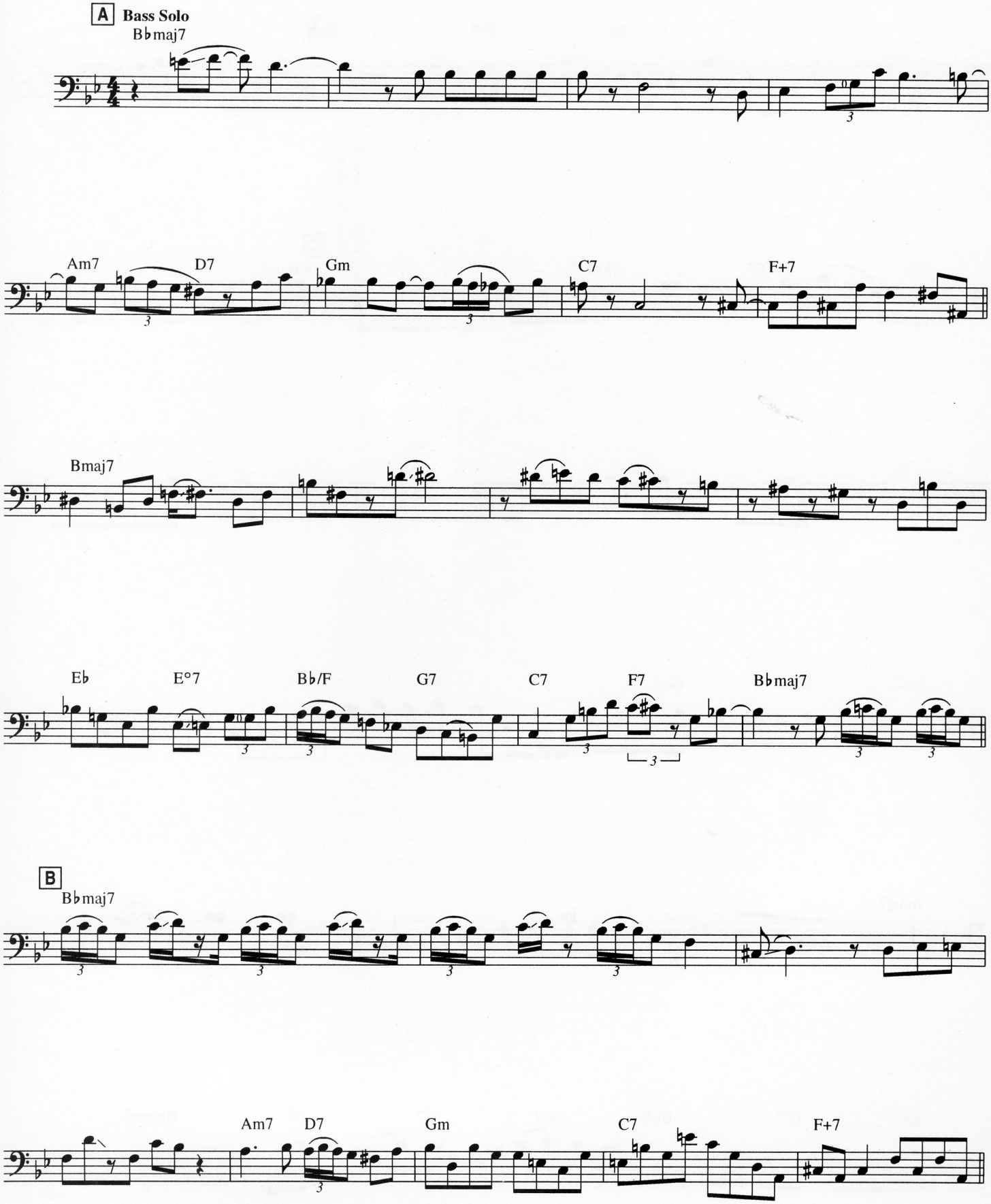

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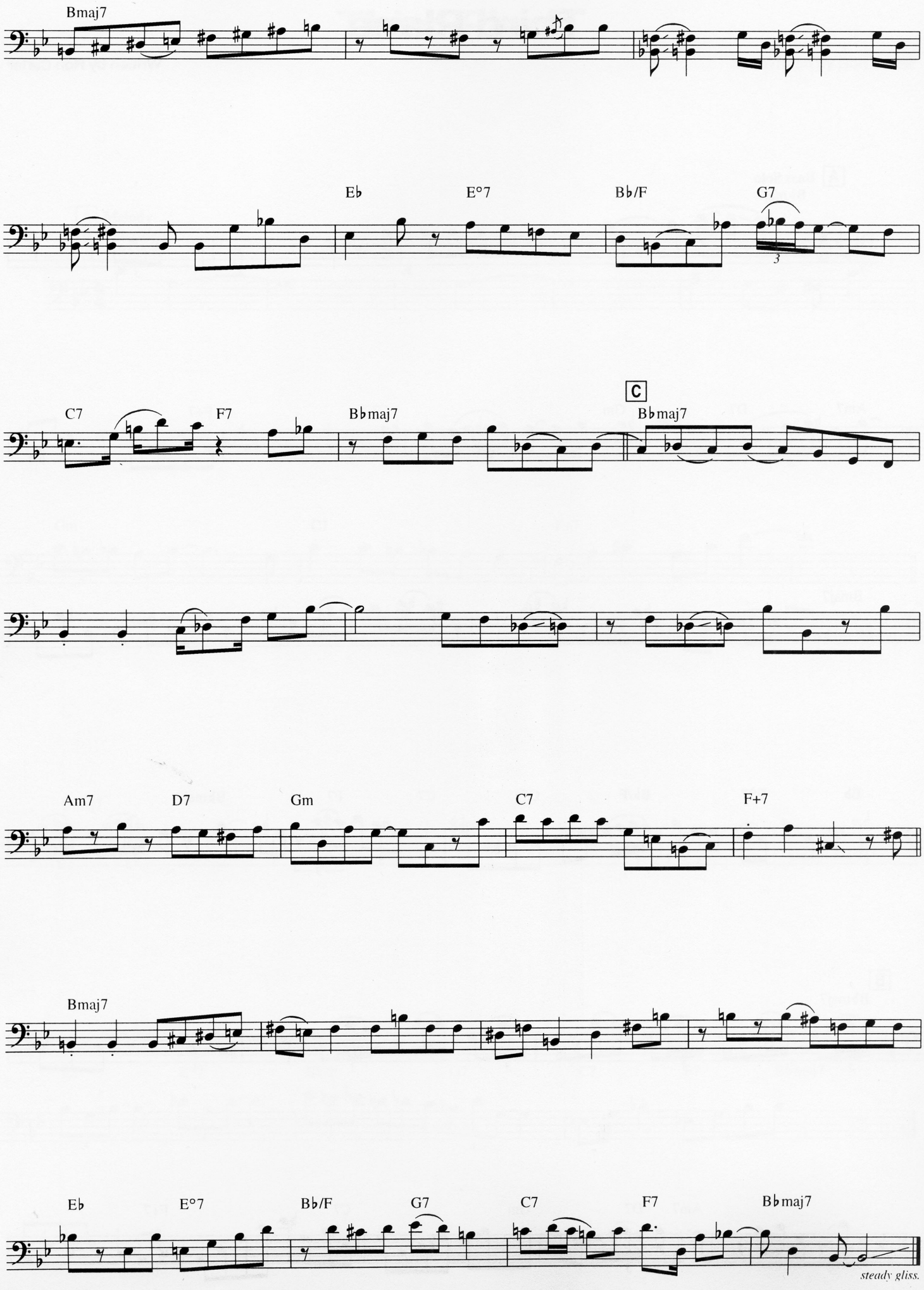
Bmaj7
E♭
E°7
B♭/F
G7
3
C7
F7
B♭maj7
C
B♭maj7
Am7
D7
Gm
C7
F+7
Bmaj7
E♭
E°7
B♭/F
G7
C7
F7
B♭maj7
steady gliss.

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Blues for Two

Bottoms Up

Doom

Eight

Einbahnstrasse

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Nearly

New Waltz

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Tear Drop

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CARTER, R DESC

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